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The New

Amberola

GRAPHIC

69

PUBLISHED BY THE NEW AMBEROLA PHONOGRAPH CO.

July, 1989
Summer Issue

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July, 1989
(Summer)

The New Amberola Graphic

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Display boxes measure 3½" wide by 5" long before reduction. We will type your ad, or you may prepare it yourself. Simple illustrations may also be included. Be sure all ad copy to be reproduced is in black ink, sharp and clear. Border must not exceed 3½ x 5 for single boxes. Two or more boxes, vertically or horizontally (i.e., 3½ x 10 or 7 x 5), multiplied by the one box rate.

All advertising will be reduced by approximately 2/3, measuring 2 1/3 by 3 1/3 inches.

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9 through 15, ea.	.25
30 through 42, ea.	.50
26	.40
43 through 68, ea.	.75
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(ISSN 0028-4181)

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2 Years (8 issues).....\$6.00

Revised Notice

Advertisers who wish to prepare dated auction lists, etc., should keep in mind that delivery of the GRAPHIC sometimes takes upwards of three weeks to reach some parts of the country and Canada. We advise closing dates of no sooner than May 31, August 31, November 30 and February 28 for dated matter.

Editor's Notes

Something new with this issue, on a trial basis. We decided to try a separate section for advertising and auctions--mainly because a single issue was getting a bit unwieldy to assemble. At this moment I don't know how the putting together will go, but we'll soon see. Will you please let us know if you have strong feelings one way or another about having two sections?

In the fast few issues we've been telling you how many subscribers failed to receive an issue because they didn't notify us of a change of address. Well, for the first time in many years, we had no post office notifications with issue #68! Thanks for your co-operation, and I am hopeful we can do it again.

I am pleased we are offering some material in this issue for those interested in the music and artists of the early 1930's. The diversity of interests found among our subscribers never ceases to amaze me.

-M.F.B.

Deadline for next issue is Sept. 30.
It will be the last issue before
Christmas.

by Joan Rolfs

As record and phonograph collectors from Wisconsin, we were happy when October 5, 1986 was proclaimed Hildegarde Day in Wisconsin. As stated in the Congressional Record: "Her many famous songs soothed an earlier generation in time of war, they provide beautiful memories for us now, and they are destined to become classics for future generations to enjoy in years to come."

Perhaps you remember her million-selling recordings such as "The Last Time I Saw Paris," "April in Paris," "Lili Marlene," and more.

Hildegard was born Hildegard Loretta Sell on February 1, 1906 in Adell Wisconsin, which was and still is a very small town. She started performing in Milwaukee as a teenager when she was offered a musical engagement in Europe. She became a large star there, but later returned to the United States to become "Hildegard, The Incomparable" star of night clubs.

When I recently corresponded with Hildegard and asked her about her recording career, she answered, "That's hard to answer, but I'll try." I can see why it was a hard question, because she started recording in the 1930's and is still recording today. She is very proud to be the first artist to record an album of Noel Coward songs on Decca. Oh yes, Bing Crosby was second! She would like us to remember that she recorded "Lady in the Dark" before Gertrude Lawrence.



Famous poses of Hildegard from one of her Decca albums

Hildegard is well known as an accomplished pianist. In one of her souvenir albums by Rodgers and Hart entitled "What I Did for Love", Hildegard feels she did her best at the piano. If you are fortunate enough to have this album, do listen for the fine piano work. You will note that she wears her long evening gloves while playing at performances. The gloves are her trademark and today are in the Smithsonian.

Forty years ago my husband, Robin, recalls Hildegard as "one of the most beautiful ladies he ever met." Not a bad observation for a six-year-old. Today at 82, Hildegard is as beautiful and energetic as ever. Two years ago the "First Lady of Supper Clubs" performed at Carnegie Hall. She wore her trademark white gloves and carried a white hankie. She recreated some of the "Golden Moments:" from her World War II radio show "The Raleigh Room." And of course she sang

some of her million-selling recordings. She also played the song that got her into show business and out of Milwaukee 60 years ago: "The 12th Street Rag."



Hildegard on cover of Decca album #112

Hildegard recorded singles on Columbia, Decca and RCA Victor with Buddy Clark, Guy Lombardo, Percy Faith and Ray Sinatra. But what of Hildegard today? You may want to audition her latest work on the album "We Have Something to say", featuring Hildegard and her friends (available at \$9.00 on album or cassette from Doray Music, P.O. Box 404, Cooper Station, New York, NY 10276). The reviews are superb. Fun songs for those "over 40" but don't know it!

Hildegard is not only a treasure from Wisconsin, but a National treasure as well.

* * * * *

(Editor's note: Hildegard's recording career began in 1933 for English Columbia; some of her British sides made it to U.S. Columbia in the latter 30's. A favorite of mine is her appearance on the Columbia tribute to George Gershwin, recorded just nine days after his death in 1937. Joan Rolfs can be contacted at: Rte. 1, Box E32, Hortonville, WI 54944.)

"WE HAVE SOMETHING TO SAY"
THE NEW SONGS OF BERNARD BIERMAN
FEATURING THE INCOMPARABLE HILDEGARDE,
RITA GARDNER, JOE DERISE, ROBIN FIELD,
ELISE BRETON & THE HI TONES



Hildegard and friends today on cover of album for Doray Music

STEGER

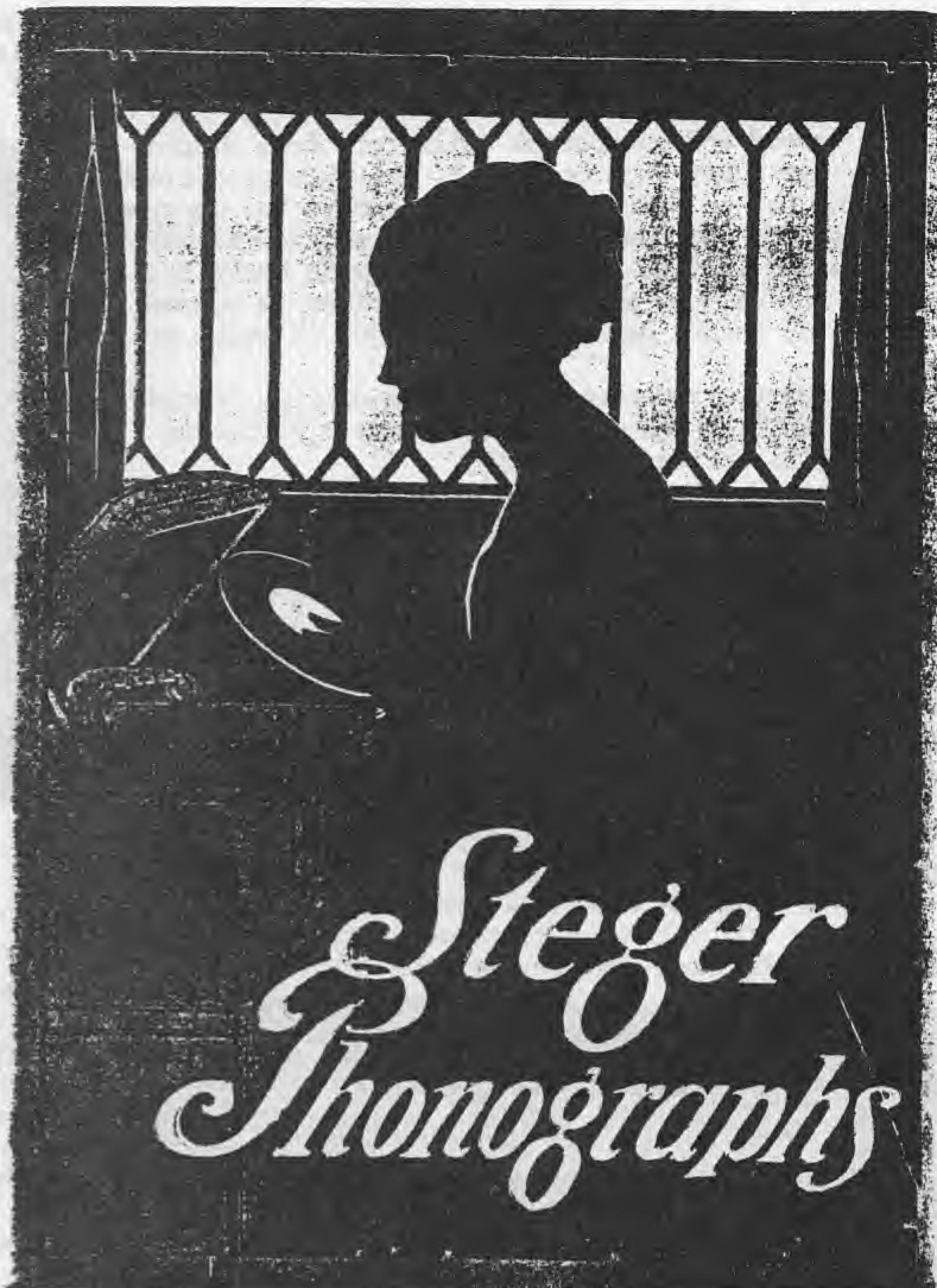
The Finest Reproducing Phonograph
in the World

Sensing a great post-war boom in the demand for consumer goods, many manufacturers entered the phonograph business at the end of World War I. By 1920 there were dozens and dozens of independent brands on the market from companies evidently hopeful of giving Victor a run for their money. Within a few years, however, most had vanished from the scene as quickly as they appeared.

Many independent brands are marked by universal tonearms and cheap white metal parts. Some, such as the Kimball and Baldwin, were the products of established piano manufacturers. And they all claimed to make the finest sound reproducing instrument on the market!

While the Steger piano is not exactly a household name, the company evidently had the capability for some unusual cabinetry. We present the bulk of their 1920 catalogue, and wonder if any readers own a Steger and wish to comment on it.

The cover, at right, bears a strong resemblance to the Brunswick logo of the same period. Colors are dark purple against black and brown, so reproduce poorly.



Steger Phonographs

THE voices of the greatest artists and the music of all the world are yours unchanged, because of the faithful reproduction of the Steger, the finest reproducing phonograph. *It plays all disc records correctly.* There are no parts to change. The patented Steger tone-arm gives the precise degree of pressure required by each record. The Steger tone-chamber gives you the melody unmarred. This phonograph is encased in the beauty it deserves.

The Steger Phonograph appeals to music lovers. Many of its features are based on scientific principles which can be understood only by phonograph experts—but you need not be an expert to understand the wonderful results that have been produced through the application of these principles. Once you have seen the Steger Phonograph, and have heard it play, no expert will be needed to convince you that it is a better phonograph than has ever before been offered to the public, regardless of type or price.

Perfect Tone Reproduction—Without Mechanical Sounds

In its reproducing qualities, in variety and style of case designs, in quietness and convenience of operation, in its freedom from "scratch" and other mechanical sounds, the Steger marks the beginning of a new era in phonograph development. It is the only phonograph that gives you real and satisfactory access to all of the world's best music, by enabling you to play all makes of records and to play every record exactly as it was intended to be played.

The Steger Phonograph was not built for playing one type of records and then "adapted" to play others. This phonograph will play any record, with the exact pressure on the needle or jewel point that is recommended by the maker of the record. Because of this exclusive feature, it plays "hill-and-dale" cut records like the Edison or Pathe just as well as it plays "lateral" cut records like the Victor and Columbia. It plays with a jewel point as well as with a sapphire ball and with a steel or fibre needle as well as with either type of jewel point. All of these play perfectly on the Steger Phonograph, when used with the proper records.

Phonograph research, until undertaken by the Steger organization, was concerned principally with the improvement of recording

methods. New types of records were being brought out, and new refinements introduced into the manufacture of the old types, while the art of reproducing the music from the records was practically at a standstill.

John V. Steger saw the necessity for reversing this process. He saw that what was needed was not better records, but a *better means of reproducing them.* He attacked this problem in characteristic fashion, and the Steger Phonograph is the result—a phonograph of unrivalled excellence, which reproduces all records with absolute fidelity, preserving all of the delicate nuances and shadings that are lost in other phonographs.

The details of construction that are instrumental in bringing about this wonderful result are very interesting—but you must *hear* the Steger yourself to realize what these improvements really mean in terms of *music.*

The Patented Sound Chamber of the Steger Phonograph is built of carefully selected even-grained spruce. The sound chamber contains no metal whatever, and it is this exclusive use of wood, together with the carefully worked-out proportions, that accounts in a large measure for the resonance of the Steger. There are no obstructions of any kind to modify the tone quality.

Hearing Is Believing

It may be hard for you to believe that the Steger Phonograph is all we say it is—that it can really play all records *better*, than they can be played by the Phonographs for which they were designed; but there is an easy and sure way to decide for yourself—you have only to *hear* the Steger play. Bring in two or three of your favorite records, no matter what size or style or type or make they may be, and let the Steger convince you, by playing these records better than you ever heard them played before, that it is the phonograph you ought to have in your home.

The Steger Phonograph reproduces the singing of your favorite artist or the music of any instrument with marvelous fidelity. That should be your chief reason for preferring the Steger to other phonographs. But it is far from being the only reason. The

Steger Phonograph is an ornament to any home. It is a delight to the eye as well as the ear; it satisfies the sense of sight as completely as it does the sense of hearing. All of the resources of the great woodworking plant that builds the cases for Steger Pianos were at the disposal of the designers of the Steger Phonograph, and the result is a series of cases that are in every way artistic and desirable. They are real "Temples of Music."

The following illustrations show shapes and designs, and the accompanying descriptions will tell you the dimensions and the various woods. The beautiful finish and workmanship you can only judge by seeing the phonographs.

"The Most Convenient and Dependable of All Phonographs"

THE following detailed specifications will enable you to understand why the Steger is "the most convenient and dependable of all Phonographs."

THE BALANCED TONE ARM, of Steger patented design, is arranged to play all records without changes or attachments. To change from "lateral" to "hill-and-dale" records or vice versa, nothing is necessary but to give a half-turn to the "head," which holds the diaphragm, change the point, and set the tone arm for the proper pressure on the record. No other Phonograph has this pressure adjustment. It is an exclusive patented feature, which enables the Steger Phonograph to play all records correctly.

THE PATENTED SOUND CHAMBER amplifies and diffuses the tone, producing great volume without harshness. It is constructed entirely of carefully selected, even-grained spruce. No metal is used.

THE MOTOR is of special construction, designed for quiet running, easy winding and durability.

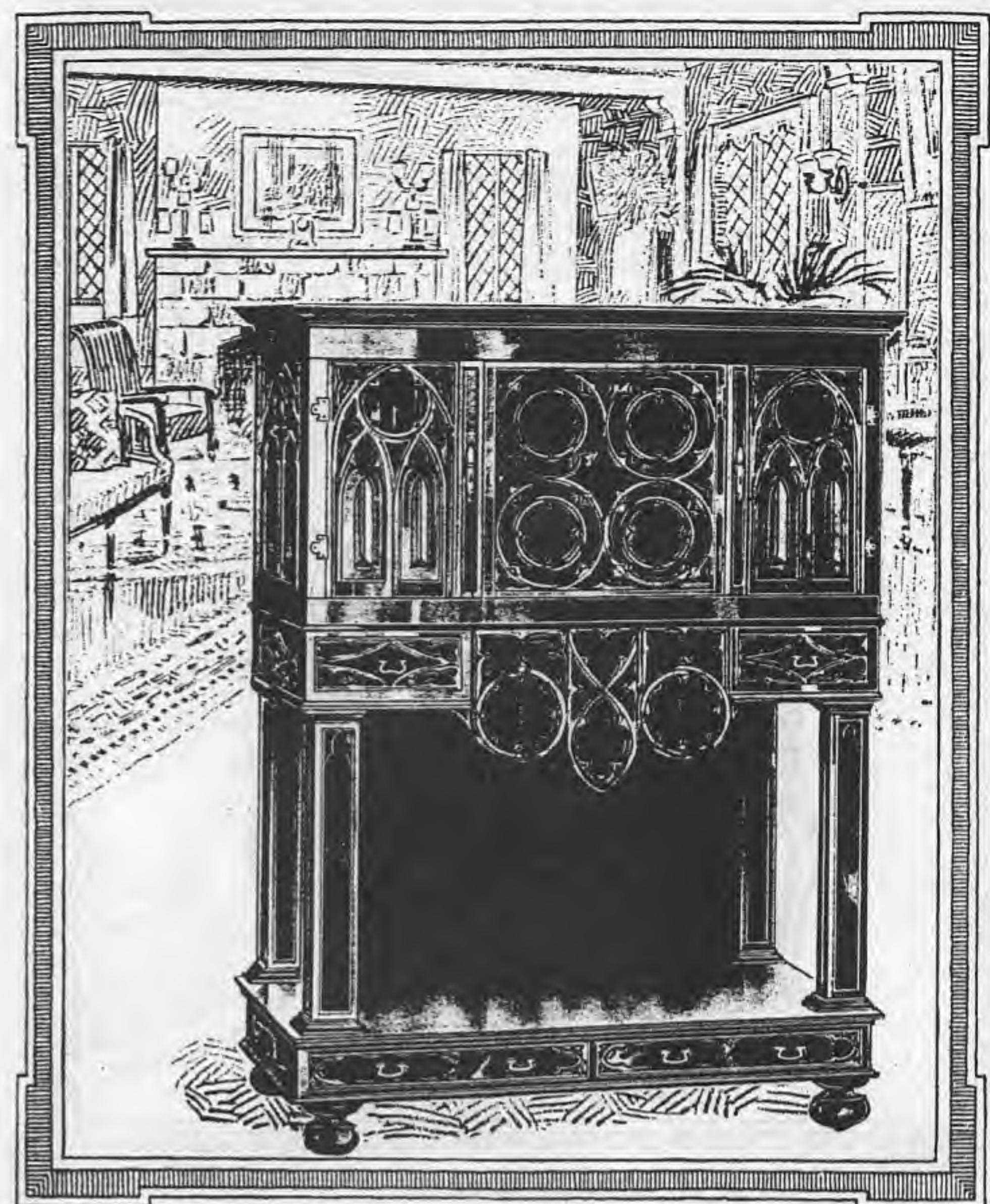
THE ELECTRIC DRIVE can be installed in any model; prices as shown in descriptions accompanying illustrations.

ALL CABINET WORK is executed in the Steger Factories, which produce the finest Phonograph cabinets ever built.

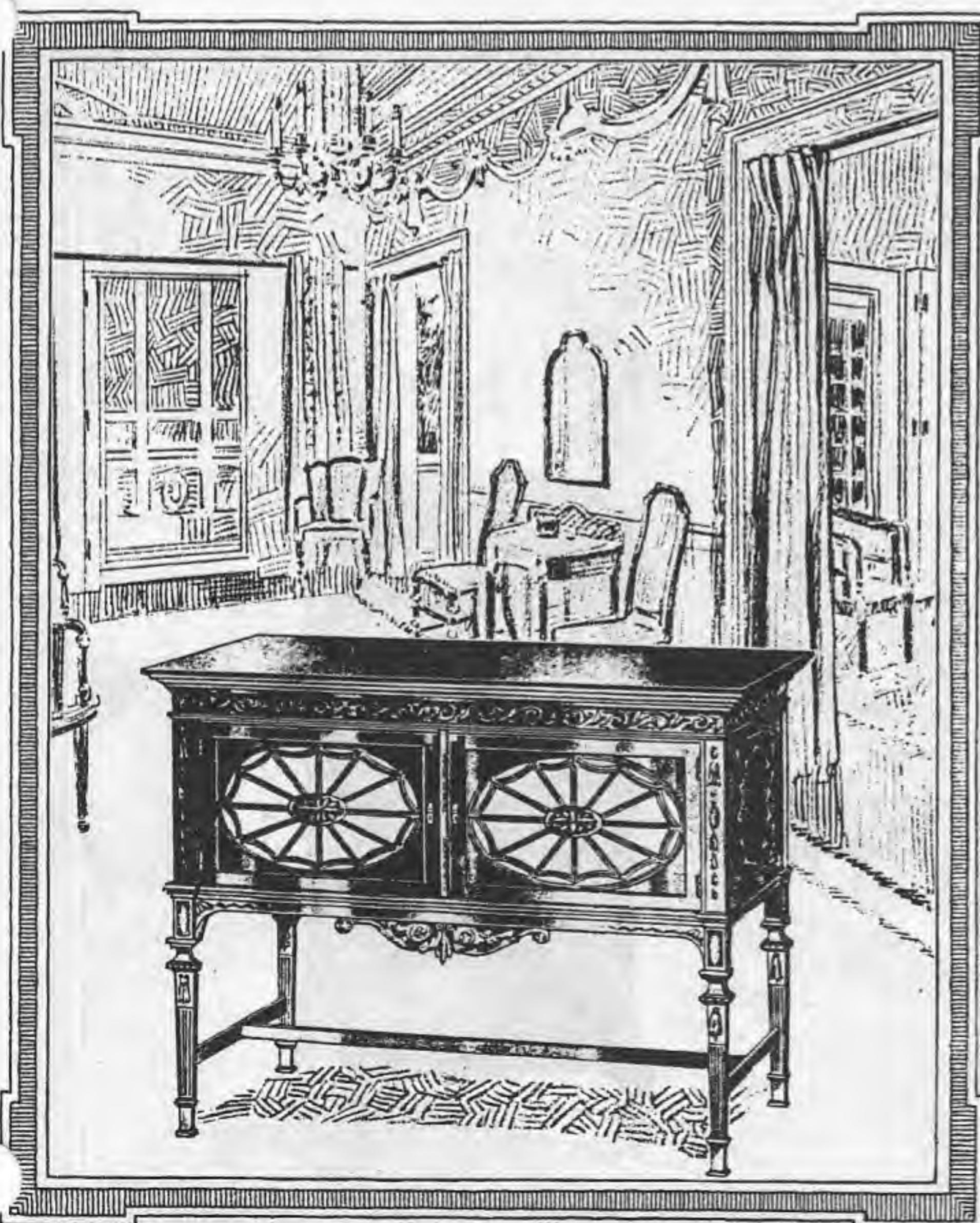
ALL WOODS ARE SEASONED in our own kilns and carefully inspected before use. Steger Phonographs will not deteriorate.

THE FILING SYSTEM is simple and "get-at-able." It will keep your records in shape with the least inconvenience.

NOTE.—The right is reserved to make such changes in construction and case designs as we may deem necessary.



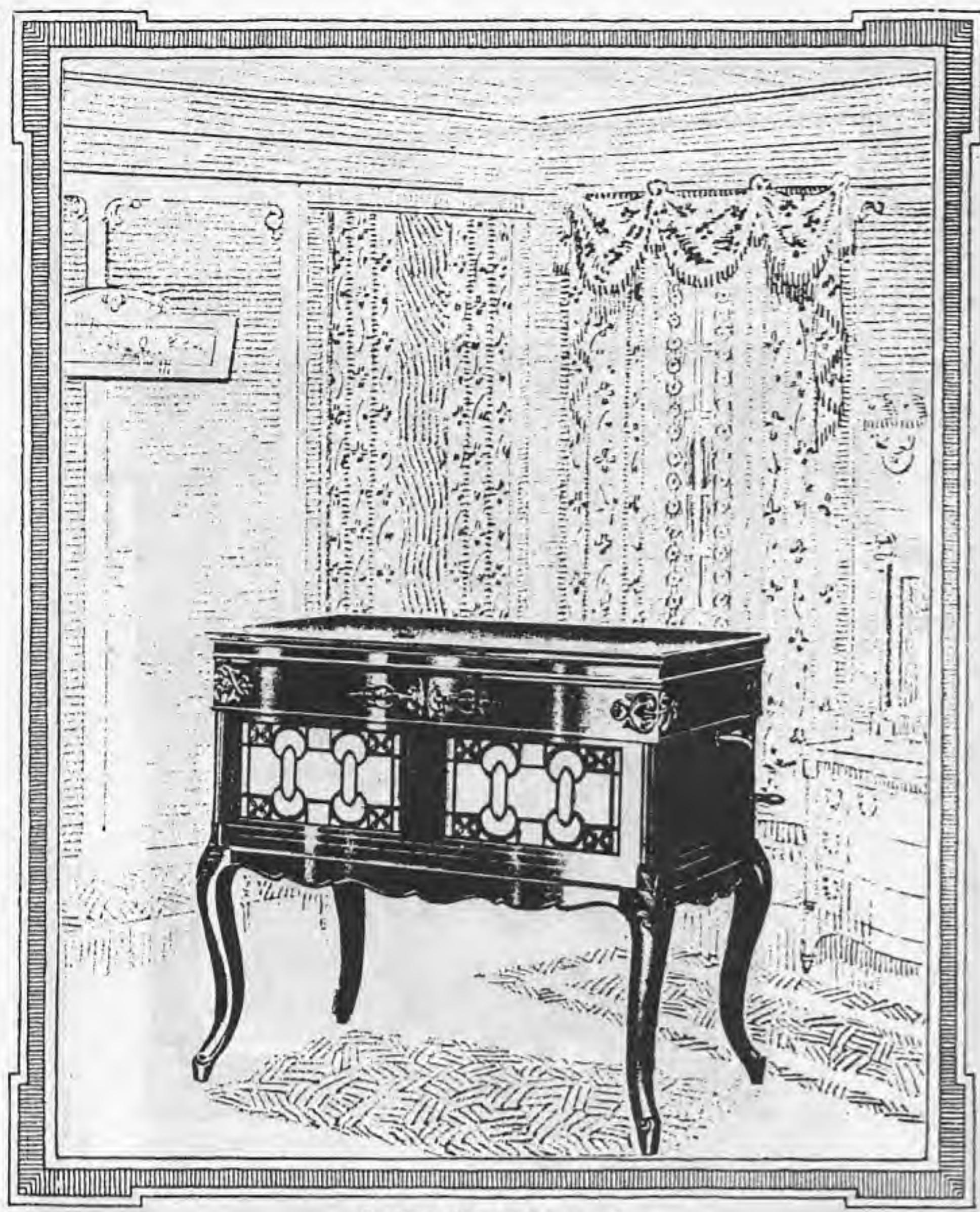
GOTHIC MODEL,
M. T. O., \$1250.00



ADAM MODEL,
M. T. O., \$650.00

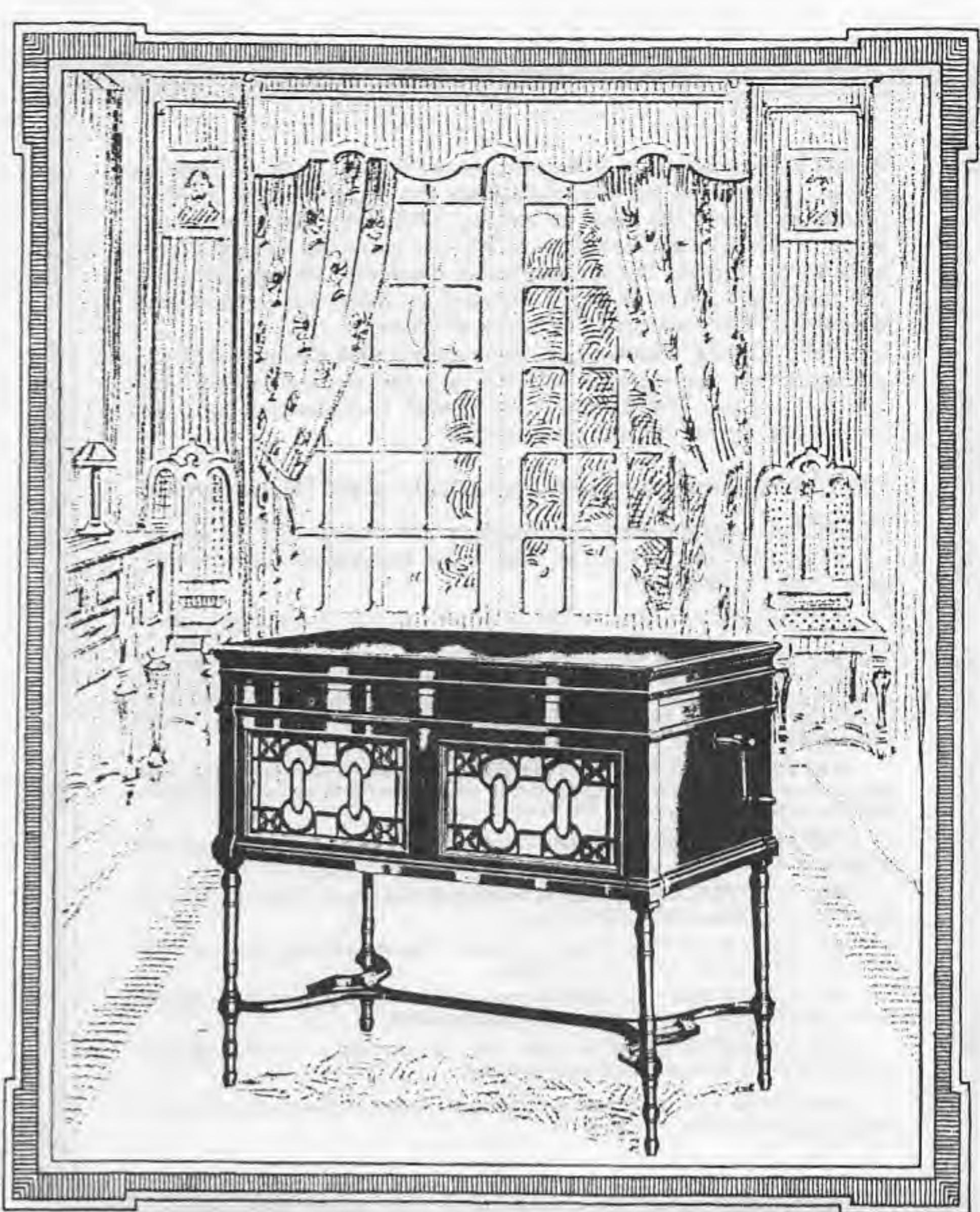


ITALIAN RENAISSANCE MODEL,
M. T. O., \$850.00



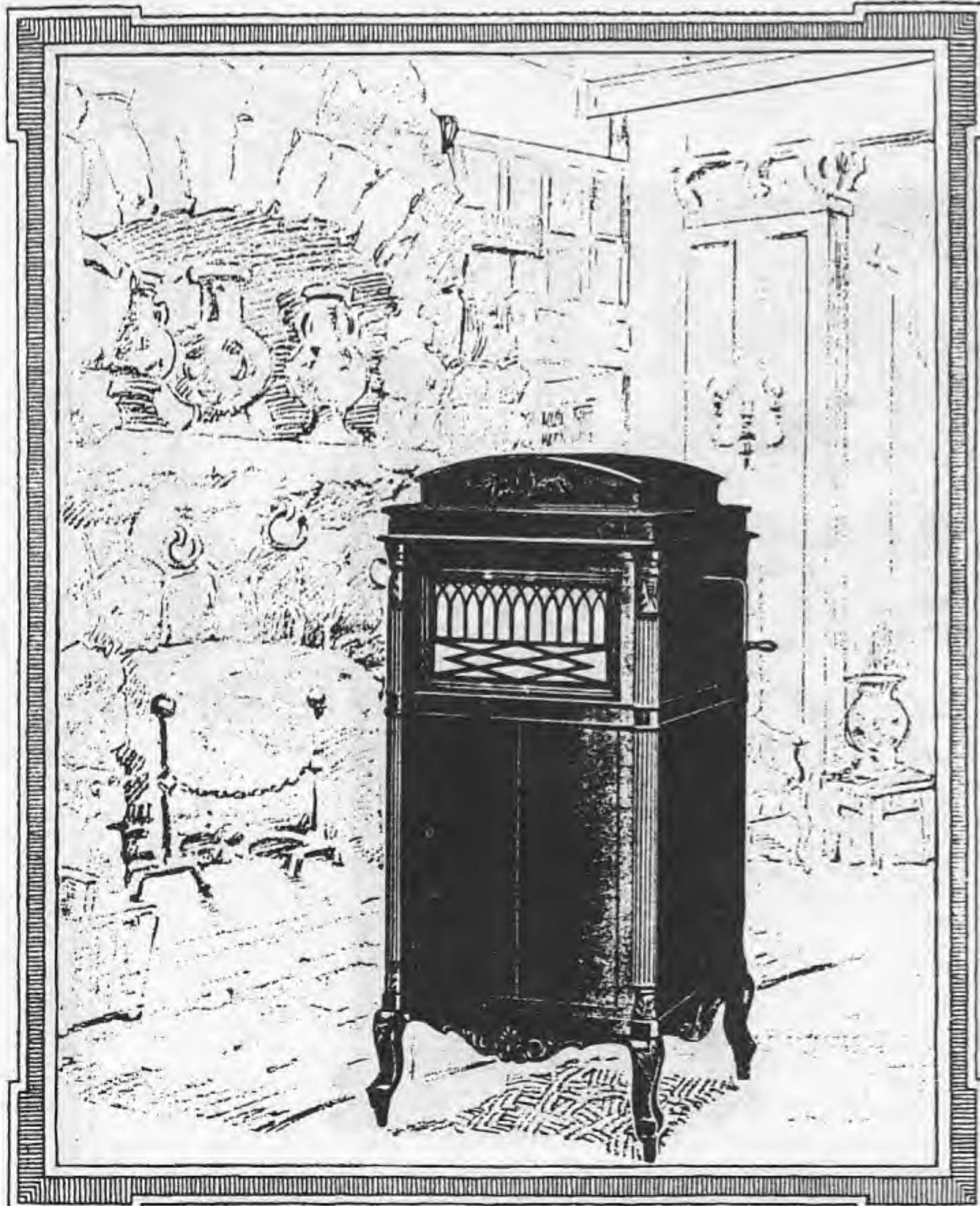
LOUIS XV, MODEL 507

Antique Mahogany, \$340.00 American Walnut, \$350.00
 Model 507 ELECTRIC, Antique Mahogany, \$375.00; American Walnut, \$385.00
 DIMENSIONS: 38 $\frac{1}{4}$ inches high, 39 $\frac{1}{8}$ inches wide, 23 $\frac{1}{4}$ inches deep.
 FILING SYSTEM: Patented flexible, with capacity of 100 to 125 records and alphabetical index that enables you to locate any record instantly.
 Equipped with gold-plated tone-arm, reproducer and turntable.



WILLIAM AND MARY, MODEL 508

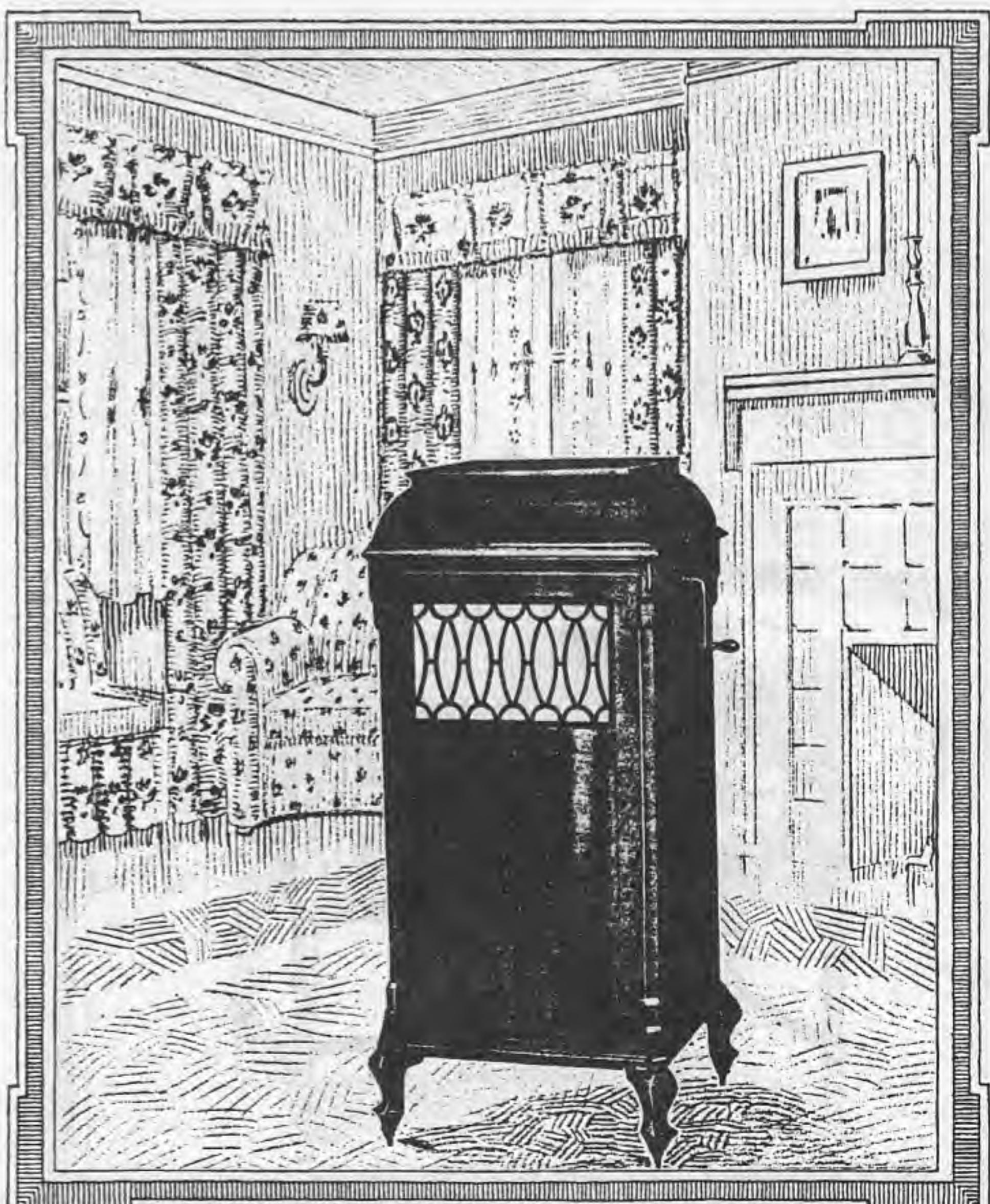
Antique Mahogany, \$390.00 American Walnut, \$400.00
 Model 508 ELECTRIC, Antique Mahogany, \$425.00; American Walnut, \$435.00
 DIMENSIONS: 38 inches high, 39 $\frac{1}{2}$ inches wide, 23 $\frac{1}{4}$ inches deep.
 Equipped with gold-plated tone-arm, reproducer and turntable.
 FILING SYSTEM: Patented flexible, with capacity of 100 to 125 records, and alphabetical index that enables you to locate any record instantly.



MODEL 506

Antique Mahogany, \$250.00
 Model 506 ELECTRIC, Antique Mahogany, \$285.00

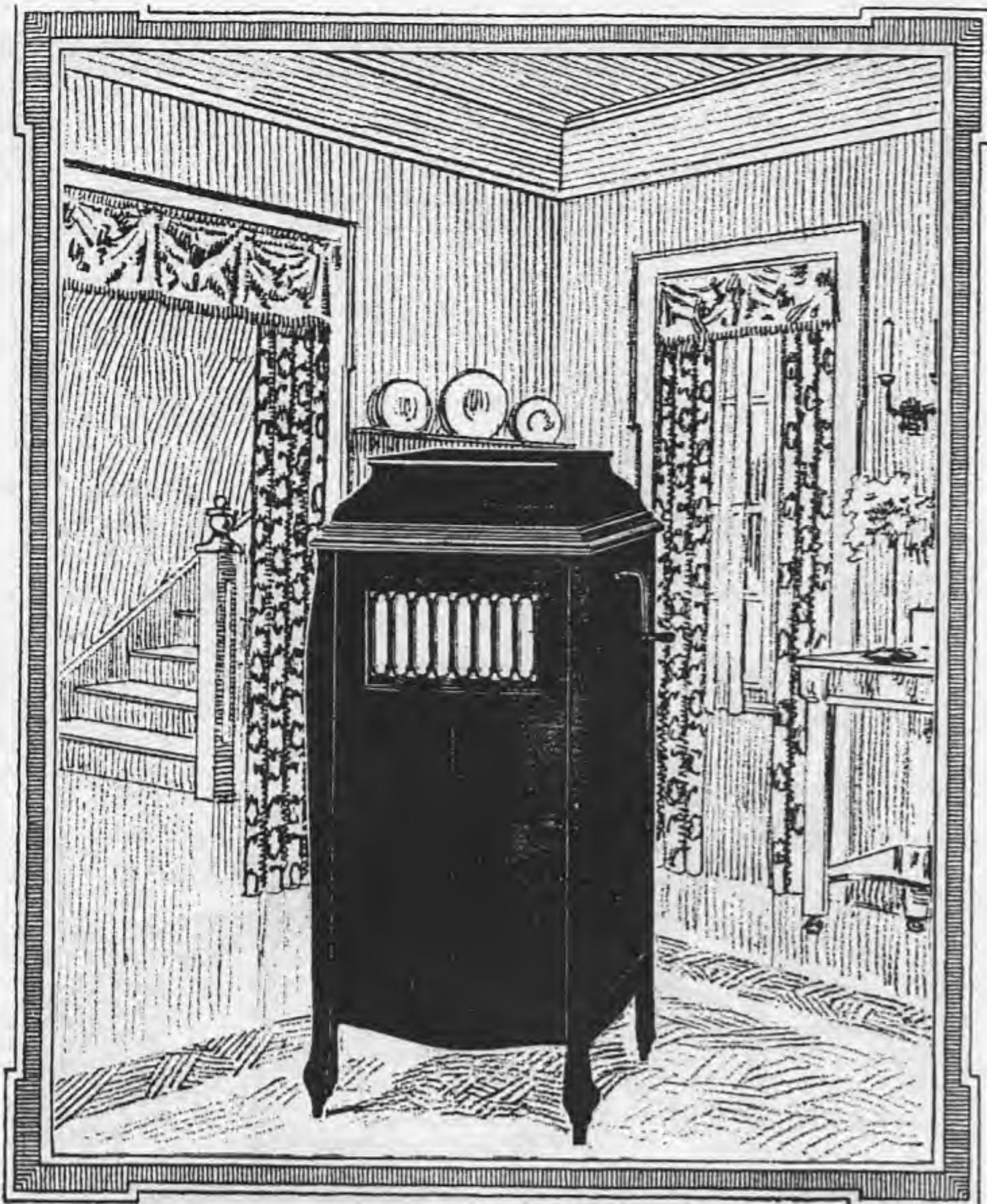
DIMENSIONS: 49 $\frac{1}{4}$ inches high, 22 inches wide, 23 $\frac{1}{4}$ inches deep.
 Equipped with Steger Record Containers, gold-plated tone-arm, reproducer and turntable.



MODEL 505

Mahogany, \$175.00
 Walnut, 185.00

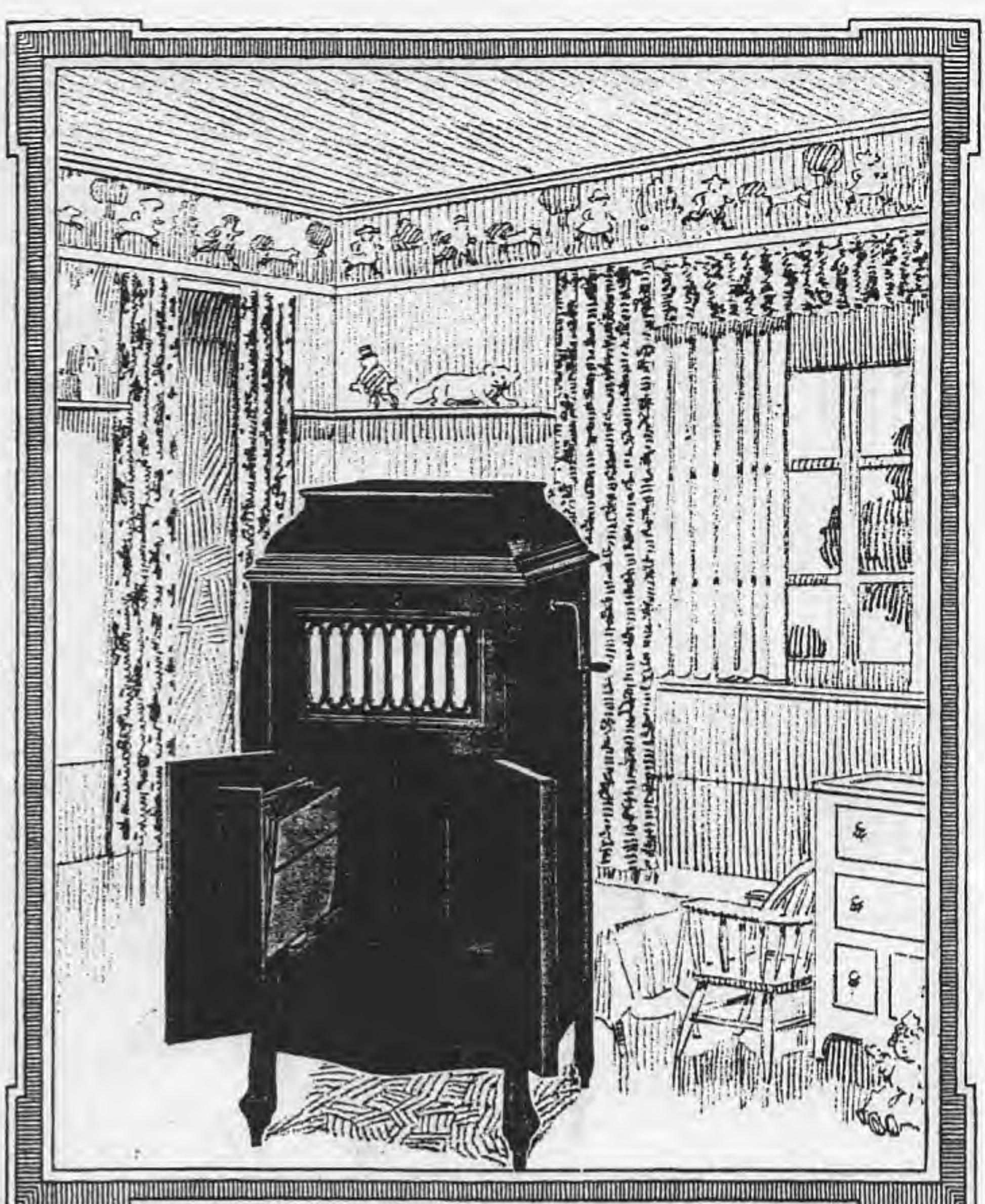
Model 505 ELECTRIC, Mahogany, \$210.00; Walnut, \$220.00
 DIMENSIONS: 48 $\frac{1}{4}$ inches high, 22 $\frac{1}{4}$ inches wide, 23 $\frac{1}{2}$ inches deep.
 Equipped with Steger Record Containers.



MODEL 504—CLOSED

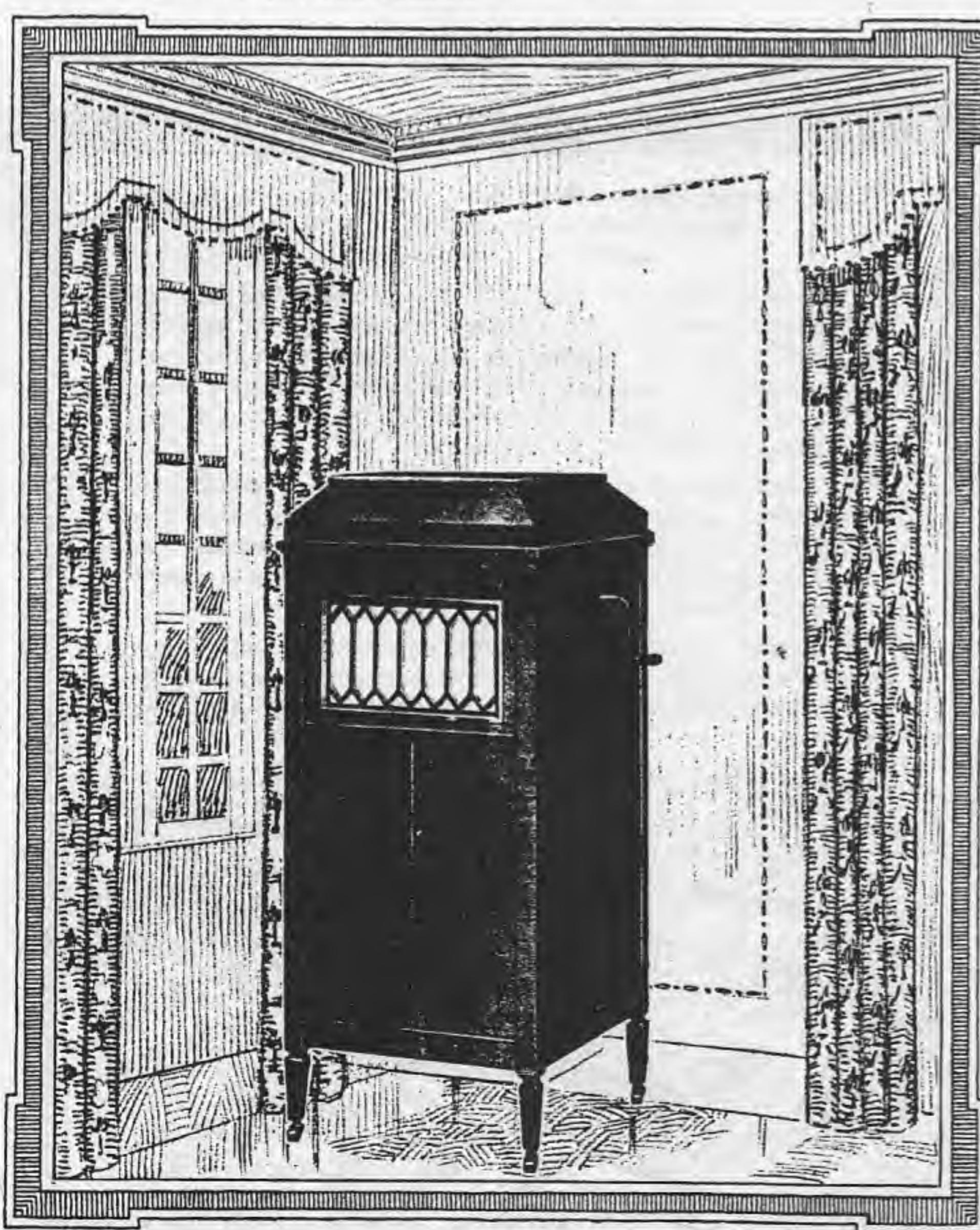
Mahogany, \$165.00
Walnut, 175.00

Model 504 ELECTRIC, Mahogany, \$200.00; Walnut, \$210.00
DIMENSIONS: 47 inches high, 21½ inches wide, 23½ inches deep.
Equipped with Steger Record Containers.



MODEL 504—OPEN

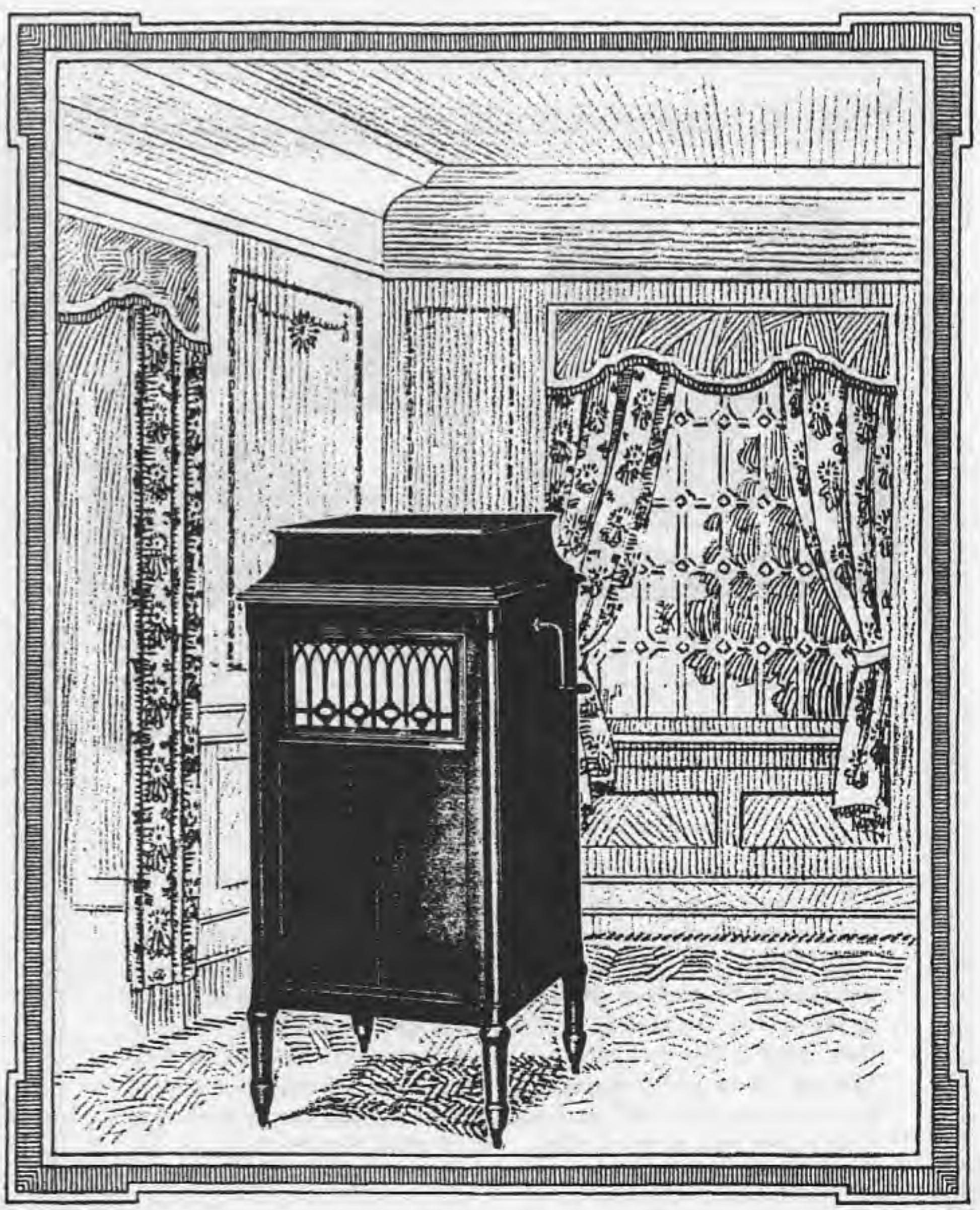
The Steger is the phonograph that you have always said someone,
some day would build.



MODEL 503

Mahogany, Golden Oak and Fumed Oak, \$135.00
Walnut, \$145.00

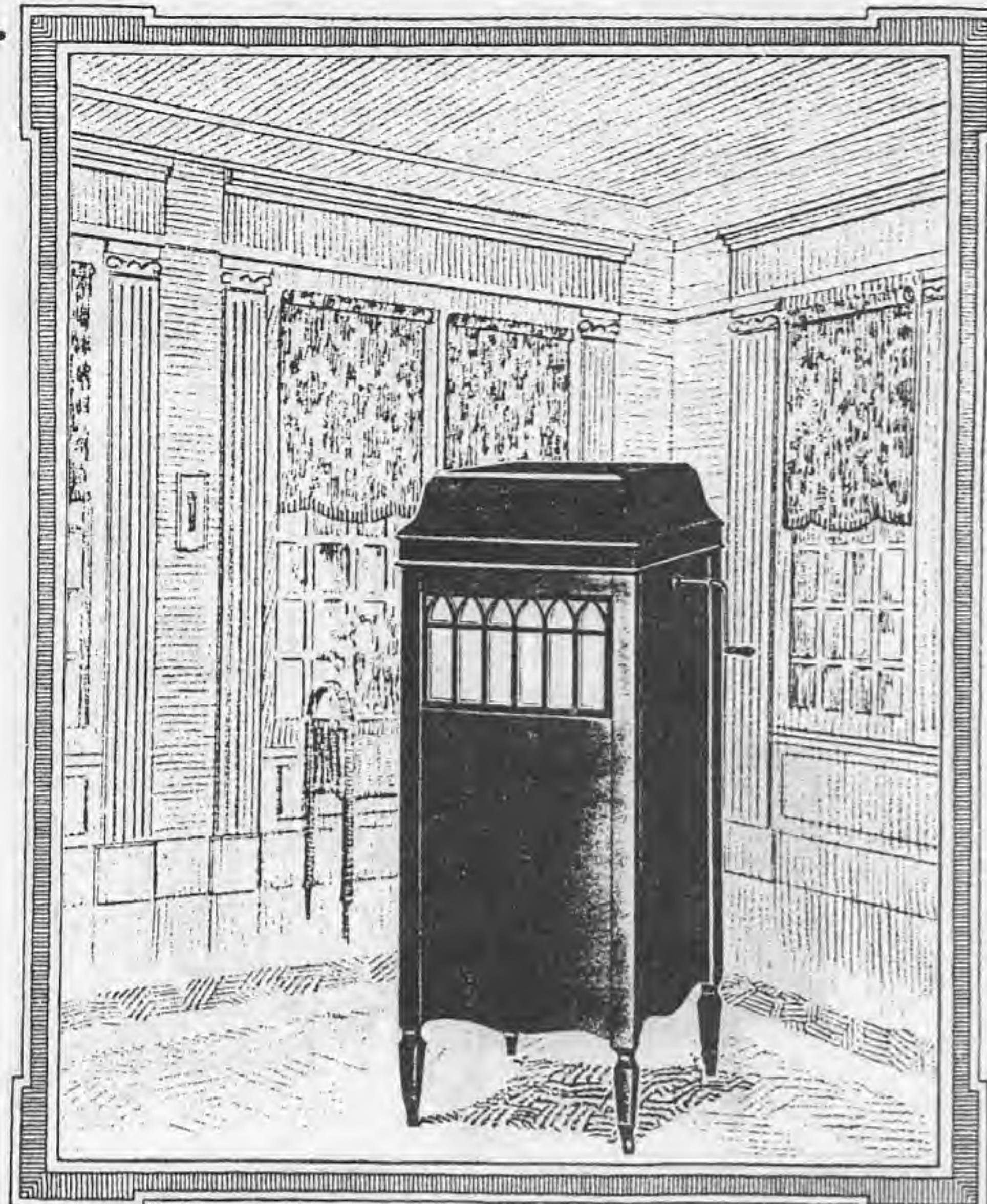
Model 503 ELECTRIC, Mahogany and Oak, \$170.00; Walnut, \$180.00
DIMENSIONS: 48 inches high, 21½ inches wide, 23½ inches deep.
Equipped with Steger Record Containers.



MODEL 502

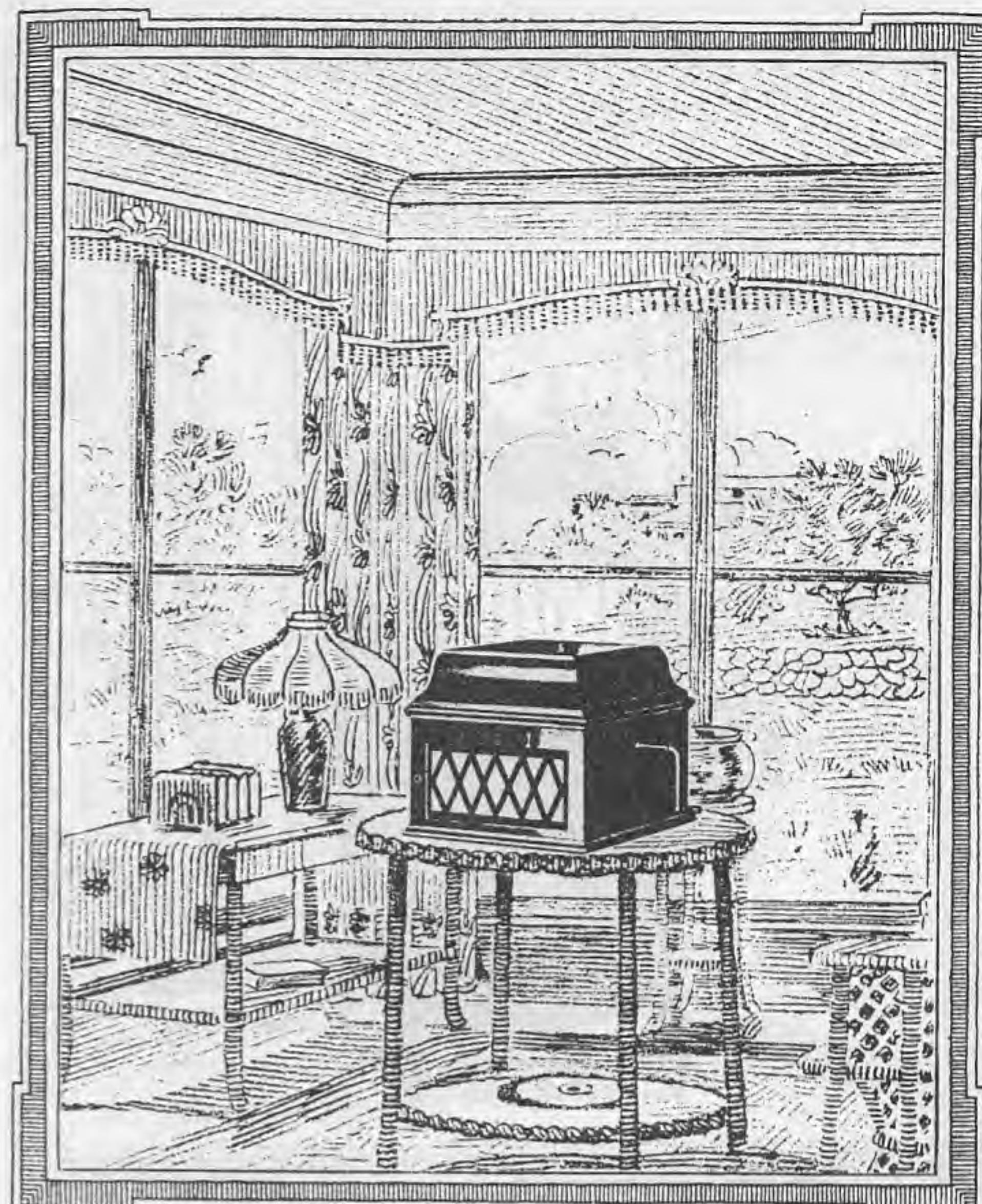
Mahogany, Golden Oak and Fumed Oak, \$115.00
Model 502, ELECTRIC

Mahogany, Oak or Fumed Oak, \$150.00
DIMENSIONS: 44¾ inches high, 21 inches wide, 23 inches deep.



MODEL 501
Mahogany, or Fumed Oak, \$80.00
Model 501, ELECTRIC
Mahogany or Fumed Oak, \$115.00

DIMENSIONS: 44½ inches high, 18½ inches wide, 20½ inches deep.



MODEL 500

Mahogany or Fumed Oak, \$60.00

DIMENSIONS: 15½ inches high, 17½ inches wide, 20¼ inches deep.



Fig. 1—Tone arm of Steger Phonograph, adjusted to play Victor, Columbia and other "lateral cut" records. The Steger plays all "lateral" records perfectly. No attachments necessary. Note adjusting screw on elbow of tone arm, for adjusting the weight of the tone arm according to the requirements of the record. An exclusive patented feature.

Fig. 2—Tone arm of Steger Phonograph, adjusted to play PATHÉ and other "hill-and-dale" records. The Steger plays all "hill-and-dale" records perfectly. No attachments necessary. Note adjusting screw on elbow of tone arm, for adjusting the weight of the tone arm according to the requirements of the record. An exclusive patented feature.

The Steger Plays All Records Correctly

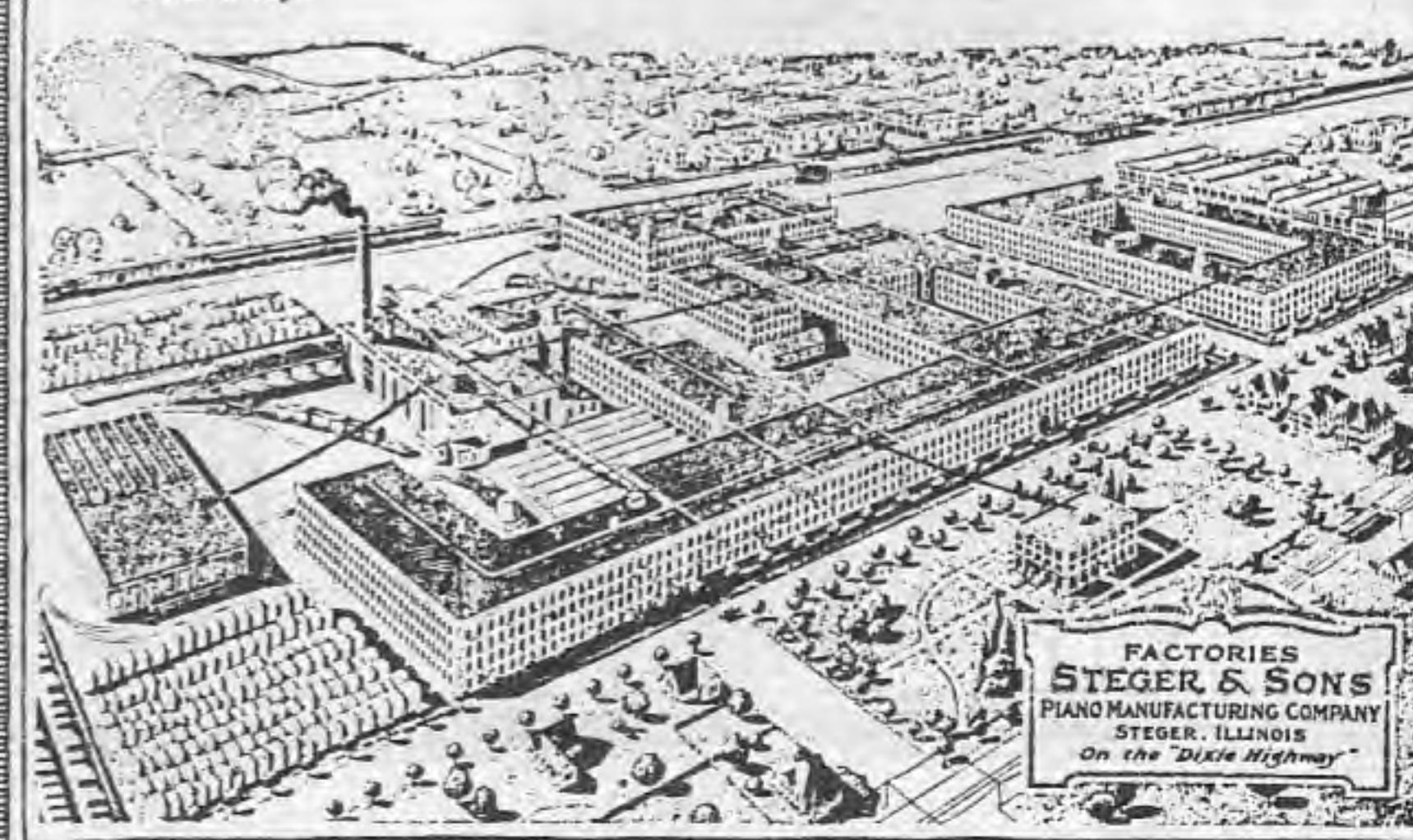
THE Steger Phonograph was not built for playing only one type of records, and then "adapted" to play others. There are no attachments of any kind—nothing to put on or take off. This Phonograph is always ready to play any record, *with the exact pressure on the needle or jewel-point that is recommended by the maker of the record*. Because of this exclusive feature, it plays "hill-and-dale" records like the Pathé just as well as it plays "lateral" records like the Victor and Columbia. It plays with a jewel point as well as with a sapphire ball, and with a steel or fibre needle as well as with either type of jewel point. All of these play perfectly on the Steger Phonograph, when used with the proper records.

Steger Phonographs are Built Throughout—Not Assembled— by the World's Greatest Manufacturer of Musical Instruments

THE great institution pictured at the bottom of this page was the outgrowth of John V. Steger's belief that, by applying modern efficiency methods to piano manufacture, he could produce better instruments and sell them at more attractive prices. On this idea he founded the city which bears his name, and built up the greatest piano business in existence.

It is only natural that the same principles finally should have been applied to the manufacture of Phonographs and that they should have resulted in the production of an extraordinary and epoch-making Phonograph. The Steger Phonograph is a worthy exemplar of the Steger traditions.

The entire resources of this great organization are back of your Steger Phonograph. Every part of this phonograph is made in the Steger Phonograph factories and is covered by the ironclad Steger Guaranty.



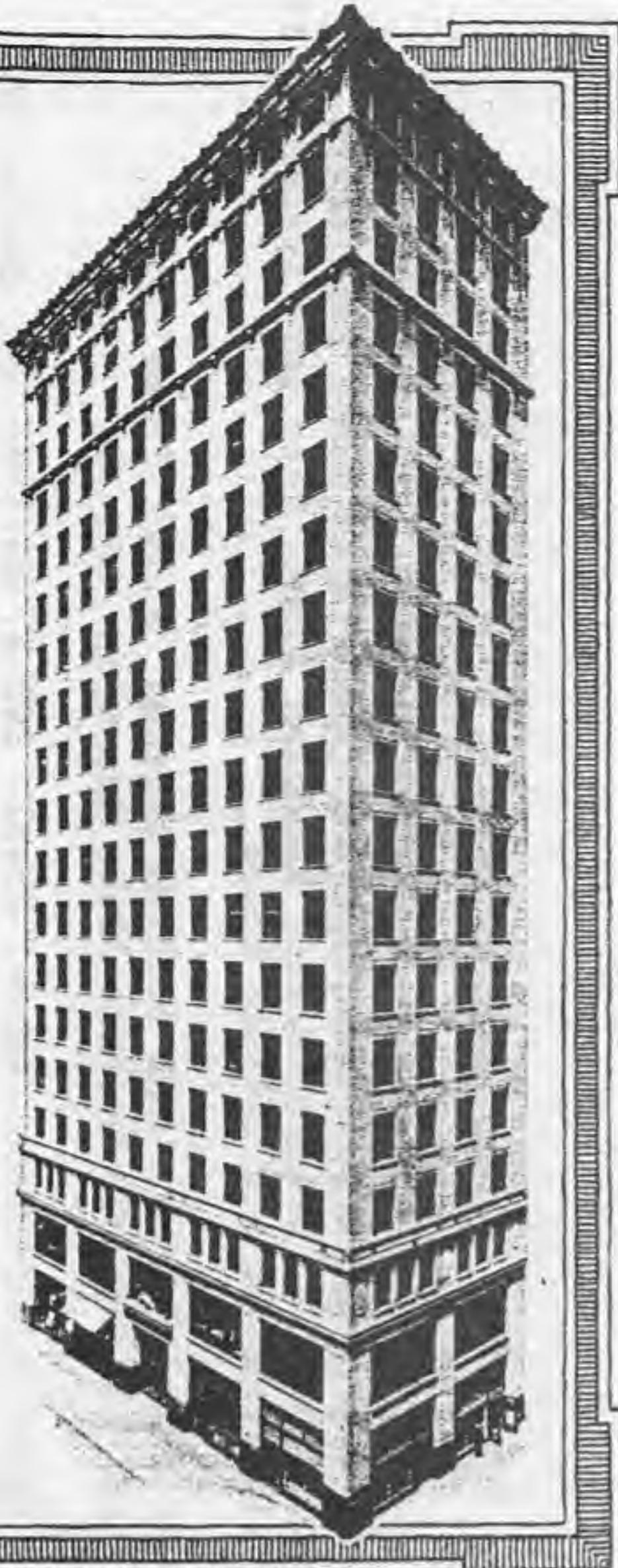
FACTORIES
STEGER & SONS
PIANO MANUFACTURING COMPANY
STEGER, ILLINOIS
On the "Dixie Highway"

LIKE the skyscraper, towering above its neighboring buildings, the Steger stands supreme among high grade phonographs.

Because it is built on an ideal—the ideal of combining perfect reproduction of tone, elegance of design and guaranteed reliability with a uniform price representing true value.

No wonder it is known by thousands and thousands of music-lovers as "the finest reproducing Phonograph in the world."

STEGER & SONS
Piano Manufacturing Company
Founded by John V. Steger, 1879
STEGER BUILDING
WABASH AVE. AND JACKSON BLVD.
CHICAGO



JAN PEERCE

A Biographical Sketch & Discography

by Emil R. Pinta

Jan Peerce, the popular operatic tenor, was born Jacob Pincus Perelmuth in New York City on June 3, 1904. His parents, Lou and Anna, had come to New York from Russia in 1902 and settled on the Lower East side. Young "Pinye" showed promise as a singer in the synagogue, but when he began his professional career it was as a violinist.

From 1920 to 1932 he was a violinist and part-time vocalist with dance orchestras in the New York area, usually appearing as Pinky or Jack Pearl, anglicized versions of his real name. In 1932 he was appearing at the Hotel Astor with Jack Berger's Orchestra when Samuel (Roxy) Rothafel, the motion picture impresario, heard him sing at a dinner honoring the stage team of Joe Weber and Lew Fields. Roxy signed him for the December 27 opening of his Radio City Music Hall. Although his number was cut the day of the opening, he remained with the Radio City troupe until 1941 and became a regular on their NBC Sunday broadcasts called "Radio City Music Hall of the Air". It was Roxy who suggested the name, Jan Peerce.

During the 30's he was also heard on the air with the "Forverts Program" (as Jascha Pearl) and "The A&P Gypsies". From 1935-1937

he was a regular on violinist David Rubinoff's "Chevrolet Program" where he was frequently heard in duets with soprano Virginia Rea (see New Amberola Graphic, January 1988). At Radio City in 1934 he introduced "Bluebird of Happiness" (w. Edward Heyman, m. Sandor Harmati. T.B. Harms Co., 1934, 1940), a song that was associated with him throughout his life. He is also credited with introducing over radio "A Beautiful Lady in Blue" (w. Sam H. Lewis, m. J. Fred Coots. Chappell & Co., 1935). In 1936 he was voted favorite male radio singer in a national poll.

In the meantime, he was gaining an excellent reputation as a serious artist. He was picked by Arturo Toscanini for the tenor solo part in an NBC broadcast of Beethoven's Ninth Symphony on February 6, 1938. Thus began a long relationship with Toscanini who was known to refer to Peerce as his "favorite tenor". In 1941 he sang Alfredo in La Traviata in a Hollywood Bowl performance conducted by Gaetano Merola of the San Francisco Opera Company. In the same year he signed a recording contract with RCA Victor. His Metropolitan Opera debut came on November 29, 1941 in La Traviata (Alfredo). He remained with the Met through the 1966 season and altogether sang in 205 regular performances and 119 performances on tour. He also appeared with the San Francisco and Chicago Opera companies, and had concert and solo appearances in major cities worldwide. In 1956 he became the first American singer to appear with the Bolshoi Opera since World War II. In 1966 he received the Handel Medallion Award of New York City, given for outstanding contributions to arts and culture. He made his Broadway debut in 1971 as Tevye in Fiddler On The Roof.

One of opera's most durable performers, he appeared in a Carnegie Hall performance as late as January 1982. In May 1982 a stroke partly paralyzed the right side of his body, but did not seriously affect his singing. In January 1983 another stroke caused a coma from which he never recovered. He died in New York City on December 15, 1984.



Discography begins
on next page



Jan Peerce Discography: The Pre-Victor Years 1931-1940
compiled by Emil R. Pinta

It is likely that Jan Peerce made uncredited recordings prior to 1931. One such record may be Grey Gull 1505: My Ohio Home w. Symphonic Trio (matrix 2811)/There Never was A Gal Like My Daddy's Gal w. Radio Masters (matrix 2816). A tape of this record was sent to Mr. Peerce who thought the vocalist on these selections might be him, but couldn't be certain. The recording dates would be about 1927.

On the following 1931-1932 selections Jan Peerce uses the names "Pinkie or Pinky Pearl" and "Jack Pearl."

Matrix numbers are at left.

Feb. 20, 1931 - Jack Berger's Hotel Astor Orch.

10435-2 - Falling In Love Again (v. Jack Pearl) 78:Perf 15439

10436-2 - All On Account Of Your Kisses (v. Jack Pearl) 78:Perf 15439

c. Feb. 1932 - Lou Gold Orch.

1614-1 - Snuggled On Your Shoulder (v. Pinkie Pearl), 78:Crown 3268

1617-1 - Dancing On The Ceiling (v. Jan Peerce and Marty Golden) - no vocal credits on label, 78: Crown 3267

c. Aug. 1932 - Jack Berger's Hotel Astor Orch.

1843-2 - I Guess I'll Have To Change My Plans (Alice Blue Gown Dance Orch. v. Jack Pearl), 78: Crown 3377, Gem 3377

1846-2 - Nightfall (Alice Blue Gown Dance Orch. v. Jack Pearl), 78: Crown 3377, Gem 3377

1847-2 - Something In The Night (v. Jack Pearl), 78:Crown 3375

Nov. 22, 1932 - American Record Company studio band

12628-1 - So At Last It's Come To This (Owen Fallon & His Californians w. vocal refrain), 78: Ban 32632, Mt M-12565, Or 2616, Per 15712, Ro 1992

12629-1 - *In The Dim Dawning (Cliff Martin & His Orch. v. Pinky Pearl), 78: Ban 32628, Mt M-12556, Or 2608, Per 15706, Ro 1982, Pan 25422; LP: Harrison "Y" The Studio Bands 1932-36

*Rust American Dance Band Discography 1917-1942, lists Peerce on the A side of the above record, however Dick Robertson does the vocal on What A Perfect Combination.

12630-1 - When The Wandering Boy Comes Home (Dan Roberts Home Towners v. Pinky Pearl), 78: Ban 32623, Mt M-12557, Or 2606, Per 15703, Ro 1979, Pan 25480, Royal (Canadian) 91463

12631-1 - Remember Me (Dan Roberts Home Towners v. Pinky Pearl), 78: Ban 32623, Mt M-12557, Or 2606, Per 15703, Ro 1979, Pan 25480, Royal (Canadian) 91463

12632-1 - A Boy And A Girl Were Dancing (Owen Fallon & His Californians w. vocal refrain), 78: Ban 32632, Mt M-12565, Or 2616, Per 15712, Ro 1992

C. 1934 - Orch/Erno Rapee?

The following were issued on 33 1/3 rpm sixteen inch vertical cut transcriptions for the World Broadcasting System. Jan Peerce uses the name Paul Robinson. The date is given as 1936 in Levy's biography, Bluebird of Happiness. Mr. Peerce gives what seems to be the correct date, 1934, in an interview for Newsweek (9/6/48, p. 72).

Jasmine Door, W.B. Trans. 500-491

Pagliacci: Vesti la giubba, W.B. Trans. 500-492

Torna A Surriento, W.B. Trans 500-504

Rigoletto: La donna e'mobile, W.B. Trans 500-621

Bluebird of Happiness, W.B. Trans 500-622

I'm Falling In Love With Someone, W.B. Trans 500-623

Song of Songs, W.B. Trans 500-624

C. Mar. 1935 - Orch/Louis Katzman

The following Associated Transcriptions (Associated Music Publishers, Inc.) were recorded using the name Randolph Joyce. They were issued on 33 1/3 vertical cut 12 and 16 inch discs.

A-209 - Elixir of Love: Una furtiva lagrima, Assoc. Trans. 359-B, 60,759; LP: Design 92, Everest 3264; Cassette: DPC 526

A-210 - Torna A Surriento, Assoc. Trans. 360-B, 60,759; LP: Design 92, Everest 3264; Cassette: DPC 526

A-210 - Mamma Mia, Assoc. Trans 360-B, 60,759
LP: Design 92, Everest 3264; Cassette: DPC 526

A-278-2 - Macushla, Assoc. Trans. 250-B, R 12,018-A

A-278-2 - Because, Assoc. Trans 250-B R 12,018-A
A-280 - Ah! Moon Of My Delight, Assoc. Trans. R 57-B, 419-A

A-281 - O Sole Mio, Assoc. Trans. 424-B, 60,759

A-281 - Manella Mia, Assoc. Trans 424-B, 60,759

A-283 - Martha: M'appari, Assoc. Trans. 425-B, 60,759
A-283 - Ay Ay Ay, Assoc. Trans. 425-B, 60,759

Note: The above transcriptions were released in the late 1950's on L.P.
Design 92: Concert Under The Stars, Orch/ Harry Horlick. Louis Katzman was trumpeter for Enrique Madriguera, and many of Madriguera's non-latin recordings were released under Katzman's name. Horlick was a violinist for Madriguera and was probably also a pseudonym for the Enrique Madriguera Orchestra on the Design recordings. The Design and Everest L.P.'s and the Demand Performance cassette also contain the aria, La Gioconda: Cielo e mar, which appear to be from the same recording sessions but not released on Associated.

Mar. 13, 1936 - orch/J. Shilkret

B 18813-A - My Romance, 78: Br 7635; LP: V.R.C.S. 1985

B 18814-A - A Beautiful Lady In Blue, 78: Br 7635

Feb. 6, 1938 - NBC Symph. Orch./A. Toscanini

Beethoven's Ninth Symphony w. Bovy, Thorborg, Pinza LP: ATRA- 3007

Jan. 29, 1939 - Vic. Salon Group/N. Shilkret

CS-031854-1 - Streets of New York (in part), 78: *Vic C-33 (12593); LP: Cam 177, JJA 1980

CS-031857-1 - I'm Falling In Love With Someone (in part), 78: Vic C-33 (12589); LP: Cam 177, JJA 1980

CS-031858-1 - For Every Lover Must Meet His Fate (in part), 78: Vic C-33 (12593), LP: Cam 177, JJA 1980

CS-041914 - Rigoletto: La donna e' mobile - Victor special pressing released on LP: Enharmonic 82-004
Dec. 2, 1939 - NBC Symph./A Toscanini

Beethoven's Ninth Symphony c. Novotna, Thorborg, Moscona LP: Olympic 1118/1119, 1120/1127

Late 1939-1940 for United States Record Corporation

39(7918) - Macushla (w. orch), 78: Royale 1781, Majestic 1139, Sonora 4024, Varsity 164, Herald 41, Philharmonic 92, Masterpiece 8508; LP: Varsity 6020, Royale 1830, Scala 881, Allegro/Royale 1610, Royale 1278

40(7919) - L'Amour Toujours L'Amour (w. orch.), 78: Royale 1781, Majestic 1139, Masterpiece 8508, Concertone 317, Varsity 164, Herald 41, Philharmonic 91; LP: Varsity 6020, Royale 1830, Scala 881, Allegro/Royale 1610, Royale 1278

41(7919) - Rigoletto: La donna e' mobile (orch./Erno Rapee), 78: Royale 1784, Davis 15-7, Masterpiece 8506; LP: Varsity 6020, Royale 1830, Everest 3264, Allegro/Royale 1610, Royale 1278, Halo 50319, Allegro/Royale 1902, ARS MT-704

42(7920) - Paggiacci: Vesti la giubba (orch./Erno Rapee), 78: Royale 1784, Majestic 1137, Varsity 166, Masterpiece 8506, Herald 43; LP: Varsity 6020, Royale 1830, Everest 3264, Allegro/Royale 1610; Royale 1278, Allegro/Royale 1904, Royale 1323

US 1082-1 - Song of Songs (w. piano), 78: Royale 1799, Davis 15-1, Philharmonic 92, Concertone 320; LP: Allegro 1748, Rondo-Lette A29, Popular A29, Scala 881, Royale 18164

US 1083-1 - Until (w. piano), 78: Royale 1799, Concertone 320, Philharmonic 91; LP: Allegro/Royale 1610

US 1084-1 - Mattinata (w. piano), 78: Royale 1803, Varsity 165, Majestic 1138, Herald M-42; LP: Varsity 6020, Royale 1830, Varsity 6983, Everest 3264, Allegro/Royale 1610, Royale 1278

US 1085-1 - La Danza (w. piano), 78: Royale 1803, Varsity 166, Majestic 1137, Herald M-43; LP: Varsity 6020, Royale 1830, Varsity 6983, Everest 3264, Allegro/Royale 1610, Royale 1278

US 1173-1 - Morning (w. piano), 78: Royale 1816, Sonora 4025, Masterpiece 8521; LP: Allegro 1748, Rondo-Lette A29, Popular A29, Scala 881

US 1174-1 - Jasmine Door (w. piano), 78: Royale 1813; LP: Royale 18164
US 1175-1 - I Love Life (w. piano), 78: Royale 1816, Sonora 4024, Masterpiece 8521; LP: Allegro 1748, Rondo-Lette A29, Popular A29, Royale 18164

US 1176-1 - Because (w. piano), 78: Royale 1813, Majestic 1138, Herald 42, Varsity 165, Concertone 412; LP: Varsity 6020, Royale 1830, Allegro 1748, Rondo-Lette A29, Popular A29, Scala 881, Allegro/Royale 1610, Royale 1278

US 1260-1 - Trees (w. piano), 78: Royale 1829, Concertone 455, Sonora 4067, Masterpiece 8536; LP: Royale 18164

US 1261-1 - Sylvia (w. piano), 78: Royale 1829, Concertone 412; LP: Royale 18164

US 1262-1 - I Love You Much Too Much (w. piano), 78: Royale 1844, Concertone 456; LP: Allegro 1748, Rondo-Lette A29, Popular A29, Scala 881
US 1263 - I Have So Little To Give (w. piano), 78: Royale 1844, Concertone 456

US 1310-1 - Oh Promise Me (w. organ/Dick Liebert), 78: Royale 1835, Philharmonic 90, Concertone 317, Masterpiece 8536, Sonora 4068; LP: Allegro/Royale 1610, Royale 1278

US 1311-1 - At Dawning (w. organ/Dick Liebert), 78: Royale 1835,
Davis 15-2, Concertone 316; LP: Allegro 1748, Rondo-llette A29, Popular
A29, Scala 881, Royale 18164

US 1312-1 - The Lord's Prayer (w. organ/Dick Liebert), 78: Royale
1847, Masterpiece 8524, Philharmonic 89; LP: Allegro 1748, Rondo-llette
A29, Popular A29, Allegro/Royale 1610

US 1398-1 - Hills (w. piano), 78: Royale 1850, Concertone 455; LP:
Allegro/Royale 1610

US 1399-1 - The Rosary (w. organ/Dick Liebert), 78: Royale 1847,
Masterpiece 8524, Davil 15-3, Concertone 316, Philharmonic 89; LP:
Allegro 1748, Rondo-llette A29, Popular A29, Allegro/Royale 1610

US 1400-1 - A Dream (w. piano), 78: Royale 1850, Davis 15-4; LP:
Allegro/Royale 1610

US 1536-1 - One Alone (w. orch.), 78: Royale 1873, Concertone 319

US 1537-1 - Without A Song (w. orch.), 78: Royale 1873, Concertone
411, Celebrity 2006

US 1538-1 - Ay, Ay (w. orch.), 78: Royale 1869, Concertone
318, Davis 15-6, Masterpiece 8515, Concertone 318; LP: Everest 3264,
Allegro/Royale 1610

US 1539-1 - O Sole Mio (w. orch.), 78: Royale 1869, Davis 15-8,
Concertone 318, Masterpiece 8515; LP: Everest 3264, Allergro/Royale 1610

US 1707-1 - I'm Falling In Love With Someone (w. orch.), 78:
Royale 1882, Philharmonic 90, Celebrity 2006; LP: Allegro 1748,
Rondo-llette A29, Popular A29, Scala 881

US 1708 - Thine Alone (w. orch.), 78: Royale 1882, Concertone 454;
LP: Allegro 1748, Rondo-llette A29, Popular A29, Scala 881

US 1709-1 - Softly As In A Morning Sunrise (w. orch.), 78: Royale
1883, Concertone 454; LP: Allegro 1748, Rondo-llette A29, Popular
A29, Scala 881

US 1710-1 - I'll Take You Home Again Kathleen (w. orch.), 78:
Royale 1883, Concertone 319, Davis 15-6; LP: Allegro 1748,
Rondo-llette A29, Popular A29, Scala 881, Royale 18164

LP titles:

Allegro 1748 - Jan Peerce Sings
Allegro/Royale 1902 - 21 Metropolitan Stars Sampler
Allegro/Royale 1904 - Opera Sampler
Allegro/Royale 1610 - Jan Peerce
ARS MT 704 - American Recording Society - Rigoletto Highlights
ATRA 3007 - Discorp - Beethoven's Ninth Symphony
Camden 177 - Music By George Gershwin & Victor Herbert
DPC 526 - Demand Performance Cassette- Jan Peerce In Opera and
Song
Enharmonic 82-004 - Collectors' Choice- Rare Vocal Recordings
1895-1950

Everest 3264 - Jan Peerce: The Early Years
Halo 50319 - Ten Top Tenors
J.J.A. 1980 - Operetta World of Victor Herbert
Olympic 1118/1119 - Beethoven's Ninth Symphony
Olympic 1120/1127 - Beethoven's Nine Symphonies
Popular A29 - Jan Peerce Sings (Australian LP)
Rondo-llette A29 - Lord's Prayer and First Recordings
Royale 1278 - Jan Peerce and Marion Anderson Recital
Royale 1323 - Heart of the Opera
Royale 1830 - 10" - Jan Peerce Recital
Royale 18164 - Jan Peerce Sings

Scala 881 - Great Voices of the Century
V.R.C.S. 1985 - Vocal Record Collectors' Society - Christmas
Record 1985
Varsity 6020 - 10" - Jan Peerce Recital
Varsity 6983 - 10" - Opera Highlights

Sources and Acknowledgments

Levy, Alan - The Bluebird of Happiness: The Memoirs of Jan
Peerce. Harper & Row, 1976

Raymond, Jack - Show Music On Record. Frederick Ungar Publishers,
1982

Rust, Brian - The Complete Entertainment Discography.
Arlington House, 1973

Rust, Brian - The American Dance Band Discography 1917-1942
Arlington House, 1975

The author extends his thanks to George Blacker of Cheshire, Conn. for
his needed help with the Royale label listings, and to Joe Pearce of
Brooklyn, N.Y. and Morton Savada of Records Revisited, N.Y.C. for
providing additional listings.

Note: This discography is part of a comprehensive Jan Peerce
Discography 1931-1982, copyright 1986, being revised by the
author.

Send Comments to:

Emil R. Pinta
685 Oxford Street
Worthington, Ohio 43085



Vintage Vignettes

by David Milefsky

"Delectable and Dialectical Discoveries"

Vignette No. 10 is in memory of all the story-tellers whose artistry was captured for us on phonograph records and otherwise, to remain in our minds forever.

It is hot and humid in the Cleveland, Ohio vicinity this Monday, the 26th of June, 1989. The 11 o'clock news has just finished, and the news which old popular record fans might enjoy hearing about is a surprise find from our friend John R. Wheeler. John, you may recall, is the son of recording artists Elizabeth and William Wheeler and is one of my very best friends. We have just visited for the last $8\frac{1}{2}$ hours.

Good friends are naturally receptive to each other and in this particular case, his patience in listening put him in the position of becoming my "psychotherapist." I use the term here rather wryly as the past three days were most enjoyable however hectic.

Has anyone had the distinct pleasure of driving at least seven hours in humid 90° weather in order to attend a wedding? I left Virginia last Friday and arrived in east Cleveland around 5:00 P.M. only to hear my sweet-voiced mother intone that I should shower immediately and get "dressed up" for dinner as quickly as possible. Well, that wasn't really do bad and we had a fine, full dinner with my cousin's family and that of her husband-to-be. Ah, to be home and sleep...we could hardly wait.

Uh-oh! Next morning we visited the synagogue where the happy couple received a blessing. But how hot it was in there! A mosquito would have been stifled. The funny thing was that we found it even hotter outside after after the 1 hour 45 minute service.

What then? A luncheon, of course! This event took place in a round building in which the air conditioning system had broken down. "No news is good news," they say.

Oh, well, we had another full meal and things seemed to be looking up when I afterward passed out upon the living-room floor of my mother's apartment, in full-dress suit, for a couple of hours. Mother managed to make it to her bed as she informed me later. I was happy for her, you can't imagine...my arm got "slept on," you know...tough carpeting was the culprit, I was convinced.

Then, nothing would do but we had to quickly freshen ourselves for a large supper. Oh, my goodness. Supper went down rather easily by this time and we felt compelled to drift off to sleep when my cousins, some of whom I hadn't seen in 32 years, got the bright idea of "hashing it out" over a beverage or two. To refuse joining would have been considered "socially ignorant" so I decided to listen and perhaps aid in constructing our family tree into some perspective of reality. Hah! Too much folklore.

Oh, to blessed bed once again while my stomach likened itself to a bowling ball.

What? It's Sunday? Thanks be to God! For a change, more food was provided at the home of another "cuzzin." How could one refuse? Everyone else would be there...oops, time for the wedding!

A severely out-of-tune piano greeted our ears before and after the lovely ceremony. Although all went

wonderfully, I had a sneaking feeling that a reception would follow in quick pursuit.

Happy days at last! My (by that time) enlarged belly actually demanded a "little something" so the small eggrolls and stuffed mushrooms ended up finding a home in the depths of my very being.

The small band provided excellent "traditional" melodies and all was going splendidly until, lo and behold, the wall partition opened as if the Lord Himself had parted the Red Sea, and to our bewilderment, revealed a large ballroom with many round tables fora Grand Supper! And to think, I truly believed the whole ordeal had finished.

So, in the sweet bye and bye, having consummated (or is it consumed) all of the nourishment, dancing, family trivia and "good-byes," utter amazement struck again while much needed slumber was forced to pause for a while, for mother and I had driven with the parents of the bride. Therefore, we were the last to leave...so glad there were two soda crackers and a pear for breakfast.

Retiring now to "doctor" John Wheeler, who appeared to be enjoying the aforementioned fol-de-roll, my sympathies are lengthily extended toward his by now, I am sure, tired ears. But now for John's surprise. Would you believe he pulled out a homemade 12" single-face L.P. recording of his mother reciting "The Spaghetti Story", circa 1950?

Elizabeth Wheeler and her husband Will were invited to dinner and hear an arrangement of a mass by one Charles Kaiser in Brooklyn, N.Y. in November of 1915. Mr. Kaiser was an organist, singer and composer and, among other things, occasionally did musical arranging for the Wheelers.

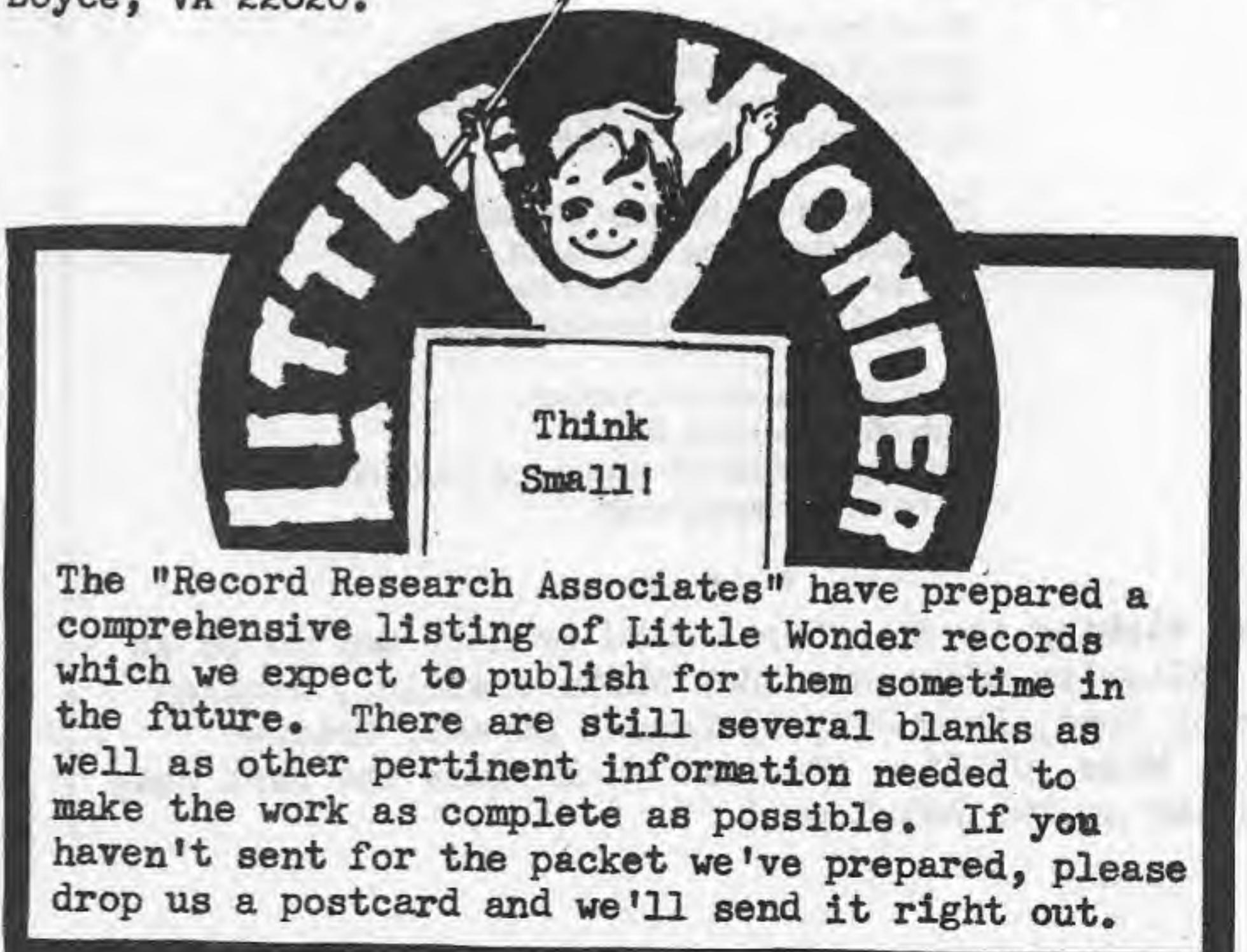
Anyhow, the "Spaghetti Story" is hilarious and related superbly here to a group of friends. It deals with over-eating and tiredness.

For those who are interested, I will make it available on cassette sometime in the future. A homemade double-face 8" disc of Wm. Wheeler will be included as a bonus. My late friend Will, always the meticulous dialectician, renders "Little Mary Cassidy" and "She Moves Through the Fair" in a manner which might even fool the "little people" of ancient Hibernia! Let me know and until then,

Enjoy the summer ----

P.S. Charles Kaiser may be better remembered as having composed the music for "Sonnets From the Portuguese" by poetess Elizabeth Barrett Browning, wife of poet Robert Browning.

David Milefsky can be reached at Rt. 1, Box 48-A, Boyce, VA 22620.



A Visit with Edna

We visited recently with our old friend and Edison recording artist Edna White, who is proud to admit she will be 97 next October! She told a story of her meeting with Sousa as a girl which we thought we'd pass along to our readers.

It seems as a young adolescent she had recently switched from cornet to trumpet, but her father took her to meet Herbert L. Clarke, Sousa's premier cornet player. When the March King entered the scene, he asked young Miss White if she would be willing to switch back to the cornet and tour with him. No, she replied, that would be impossible. Admitting she was a bit impetuous in her youth, she brashly added, "Besides, the cornet is a mongrel and the trumpet is an aristocrat!" She says that Clarke was genuinely amused by her put-down, but that Sousa actually looked offended at the response.

Edna is known locally as a poet whose work has appeared in area papers. She has given us permission to reproduce one of them in this issue:

YOU TELL IT, GRANDMA!

By calendar years, I must admit,
I've reached that age called "old",
When fires of youth are labelled "gone".
And useless years called "gold".

But I have e'er a rebel been,
To rules, a non-conform,
And so this propaganda dull
Is not my dish or norm.

My inside growth is climbing still
And though my hair is white,
Ambition's fires are still aflame
With love of Life's great fight.

I do not think I am alone,
There must be thousands more
Who don't admit that AGE means OLD,
And retirement's just a bore.

Our silver heads are just a sign
Of wisdom and love respected,
That comes from years of trying out
Youth's ideas, so oft' rejected.

And now we've reached a lovely time
When the young folks we could help,
If only they would not insist
On putting us on the shelf.

The arrogance of youth was once
A thing that we all shared.
Oh, how to tell them that we've learned
Real values when our loved ones cared.

We've learned that Life goes ever on,
Depending on each other,
Whether old or young or newly born,
Mother, father, sister, brother.

The hand of age lies near the heart
To guide the young from harm,
And all we ask are words of love,
Living close to their youthful charm.

Don't send us out to segregate
With old, unwanted folk;
Just keep us near our young and youngest;
Let us wear a family yoke.

* * *

Those wishing to drop her a card or note may do so at the following address: Edna White Chandler, Buckley Nursing Home, Room 205, 95 Laurel Street, Greenfield, Mass. 01301. (Be sure to include the last name Chandler on the envelope.)

Curiosity Corner

LATEST
AMBEROL



EDISON
RECORDS



5378—An Old Time Minstrel Show THE PEERLESS MINSTRELS

Towards the rear of his book Edison Blue Amberol Recordings 1912-1914, Ron Dethlefson gave a two-page listing of post-1914 Blues that were "live" recordings -- that is, 4-minute cylinders which were not dubbed from Edison Diamond Discs as the majority of them were during this period. Many of these appeared in the 5000 series and were reissued from old wax Amberols by artists such as Harry Lauder, Sousa's Band, and Victor Herbert's Orchestra.

The source of one of these was unknown to Ron at the time, and it is just recently that we've had an opportunity to examine and identify it. #5378, "An Old Time Minstrel Show," was actually one of the 1910 Special Amberol records, offered with conversion kits in a package deal. It turns out that this one was Special K entitled "The Peerless Minstrels" by the Peerless Quartet and Co., and featured the opening chorus "Virginia, the Pride of My Heart." (The "Virginia Minstrels" on Victor 35095 and "Rambler Minstrels" on Columbia A5138 were substantially the same as the Amberol release.)

Then, shortly after the introduction of Blue Amberols in 1912, the series of Specials was released again in the new form, retaining the original letter Designations. Customers were told, by the way, that these special records would not be listed in the regular catalogue for sale "unless at some future time a demand for them justifies their being listed."

Finally, practically a generation later, the master was brought out of storage, dusted off, re-issued as "An Old Time Minstrel Show," and listed in the August, 1927 supplement! (We seriously doubt that the company had finally given in to persistent demands to have one of the specials released for sale!!)

The record was brought to our attention by reader Charles Smith, who pointed out that it may be the only case of a single cylinder recording being issued in three distinct forms. We also thought it a bit quaint that nearly seventeen years after his death, a "new" record was issued containing the voice of pioneer artist Frank C. Stanley.

Were You Missed?

Last May we sent out several copies of the reprinted issues #5-8 to readers who had ordered the complete run of back issues. While we think we got everyone, we may have missed a few. If you were missed, please drop us a note so we can send you your copy. Also, if any reader knows a current address for A. R. Phillips or Steve Berens, please let us know. Thanks!

April 26, 1989

Bob Allen, Bandleader And Singer, Dies at 75

Bob Allen, a bandleader and singer, died of throat cancer on Monday at his home in Stockton, Calif. He was 75 years old.

Mr. Allen was a singer with the Hal Kemp Orchestra, a popular band that appeared in fashionable nightclubs throughout the United States and Europe, and on radio during the 1930's. In 1940, he formed his own group, the Bob Allen Orchestra, which performed such songs as "Whispers in the Dark" and "Got a Date With an Angel" for several years at the Rosemont Ballroom in Brooklyn.

Mr. Allen later sang with the Tommy Dorsey Orchestra and the Carmen Cavallaro Band. He became a cabinet-maker in the mid-1950's, but recorded an album of Hal Kemp songs with Keith Ingham last year.

Mr. Allen is survived by his wife, Maggie; three sons, Bob Jr., Tom and Steve, all of Stockton, and a brother, Charles, of Ontonagon, Mich.

THE NEW YORK TIMES

June 27, 1989

Harry Breuer, 87, Dies; Percussionist for NBC

Harry Breuer, a percussionist and xylophonist in vaudeville and television who performed with Paul Whiteman and Benny Goodman, died of cancer Thursday at his home in Brightwaters,

Bob Allen's vocal work was first heard on Hal Kemp Brunswick in 1934.

Harry Breuer recorded as early as 1924 with a trio for Emerson. He undoubtedly made additional commercial recordings with ensembles, though was evidently always foreshadowed by the omnipresent Green brothers. He can also be heard on early radio transcription discs.

While **Will Bradley** is more closely associated with the 1940's, he played trombone with several earlier orchestras and appears on record as early as 1931 for Perfect and associated labels.

Johnny Green's orchestra began recording for Brunswick and Columbia in 1934, and his orchestra was used for some Brunswick sessions with Ethel Merman and Fred Astaire. He was interviewed recently for a special on public television.

Other recording artists, of a somewhat later era, who passed away since our last issue were **Zinka Milanov** (83) on May 31 and **Tommy Tucker** (86) on July 12.

* * * * *

We were also sorry to learn of the passing of **Arthur Wilmouth**, well-known California collector. Mr. Wilmouth had an extensive Edison collection and was able to furnish details of some of the rarer disc and cylinder models for the George Frow books. He was 86.

An Extraordinary Advertisement

In the course of doing research in early theatre papers, Paul Charosh came across the following ad in the July 15, 1893 issue of the **New York Dramatic Mirror**. It is undoubtedly one of the earliest solicitations for phonograph "talent."

Wanted!

Comedians, Vocalists, Humorous Sketch

Artists,

Ht., to make records for the

Edison Phonograph.

Good terms made with first-class artists.

THE NORTH AMERICAN PHONOGRAPH CO.,
120 East 14th St. (Take Elevator.)

John Green, 80, a Film Composer And Arranger Who Won 4 Oscars

By ANDREW L. YARROW

John Green, a composer, conductor and arranger, died on Monday at his home in Beverly Hills, Calif. He was 80 years old.

During his long and varied musical career, Mr. Green composed such songs as "Body and Soul" and "I Cover the Waterfront," led a popular dance band, headed the M-G-M music department, and won four Academy Awards for his film scores.

Mr. Green, who was born in New York and studied at Harvard University, was an arranger for Guy Lombardo and Paul Whiteman in 1928, when he composed his first hit, "Coquette." His many subsequent songs included "I'm Yours," "I Wanna Be Loved" and "Easy Come, Easy Go," and among his collaborators were Edward Heyman, Johnny Mercer, Billy Rose and Ira Gershwin. He was popularly known as Johnny Green during the 1930's and 1940's, when his orchestra frequently performed in concert and on radio programs.

M-G-M Staff Conductor

After working as a pianist, arranger and musical adviser for Paramount Pictures in Astoria, Queens, Mr. Green went to Hollywood in 1942 to become the staff conductor and composer for M-G-M. He served as the studio's general director from 1949 to 1958, overseeing such productions as "Summer Stock," "Brigadoon" and "High Society."

Mr. Green later worked as a free-

lance conductor and arranger, and composed scores for "Raintree County," "They Shoot Horses, Don't They" and other films. He received 14 Academy Award nominations, and won Oscars for his arrangements and musical adaptations for "Easter Parade" (1948), "An American in Paris" (1951), "West Side Story" (1961) and "Oliver!" (1968).

Mr. Green's Broadway composing credits included "Here Goes the Bride" and "Beat the Band." He composed several orchestral works as well as television scores.

Grammy for 'West Side Story'

Mr. Green was a member of the American Society of Composers, Authors and Publishers since 1931 and served on its board of directors from 1981 to 1989. His other awards included a Grammy for the "West Side Story" soundtrack album, and he was inducted into the Songwriters Hall of Fame in 1972.

Mr. Green was an associate conductor of the Los Angeles Philharmonic from 1959 to 1961, and conducted at the Hollywood Bowl for more than 20 seasons. He also was a guest conductor with such orchestras as the Philadelphia Orchestra, the Chicago Symphony Orchestra, the Cleveland Orchestra and the Boston Pops.

Mr. Green is survived by his wife, Bonnie, of Beverly Hills, and three daughters, Babs, Kathy and Kim.



Johnny Green

Whiteman Suit Pending

Paul Whiteman has brought suit against Frank E. Graves, the so-called King of Jazz of Albany, New York, for using Whiteman's photograph for advertising purposes without permission. Graves had previously brought suit against Whiteman over the term King of Jazz with which he claimed he had been identified for years. Whiteman finally settled this action out of court for \$250.

Graves followed this up by posting Whiteman's photograph together with a facsimile reproduction of the check for \$250 and asking the beholder if this did not prove who was the king of jazz. The suit is still pending.

16.
ORTHOPHOLLIES WITH MR. VAN SLOAN ~

BLAST THE LIFE
PRESERVER, BEKINS!
FIND THOSE FIBRE
NEEDLES!!!



Reminiscing with an Edison Employee

About a year and a half ago, Leah Burt of the Edison National Historic Site and Ray Wile visited with Miss Mary Amirault at her home in Bloomfield, New Jersey. Miss Amirault was born on June 16, 1898 and began work at the Edison company at 16 years of age in 1914. She left the company in 1963 just short of 50 years of service. For awhile she worked in what was known as the Music Room and has vivid recollections if testing records for Mr. Edison's approval. What follows is a condensation of her remarks about her earliest years with the company. We thank Leah Burt for sharing the interview with us.

Q: Can you describe the Music Room?

A: Well, say this is the room, only this is lengthwise here, but the room was square with the front of the building, and went back so many feet. And when you come up the stairs, outside the door, say the door was here, you come up the stairs, three flights to the top floor. And you made a left turn, opened the door, walk in there, that was the Music Room.

Sheet music was in stacks around. The piano sat over there in that corner. You came in the door here, and the piano was out further in the room. And over there were a couple of desks, one of which was mine. And another would belong to a man by the name of Clarence Hayes. And then you went into an office there, there was a door open. One person sat in there. And at the end of that room, there was another entrance at that end where Ab Kennedy worked. In that room. He did something with the wax records, I don't know just what they were. Whether he listened to them or whether he discarded them or not. I can't tell right now. I forgot.

If a person went to the New York Studio, he made what you call a voice trial. They sang over in the New York Studio, and it was recorded on a real thick wax record. That wax record was put in a metal can, and it was brought to Orange by messenger, whomever he was at that time. And then when there were enough there, maybe say five or six records to play, and Mr. Edison hadn't heard them, you had to play each one whenever he was available and whenever he felt like listening to the voice trials. Nothing moved unless Mr. Edison approved of it. He had to listen to all trials that were made at the New York Recording Office. And he turned you down or he liked you. It was up to him. And he would write his comments in the book as to n.g. or whatever he had in mind.

Q: How did Edison listen to the records?

A: By a horn to his ears. The phonograph was here, you stood here. You put the record on the phonograph, and you touched his shoulder, and pointed to the phonograph, and then he would put the horn up to his ear, and kind of tilt a little like this, and he would listen, looking out that way, he would listen. And then he would write his comments underneath that name. You had the name of the person on that page that he would be listening to. In other words, you had to set it up for him.

...as long as he had the horn to his ear, and you were playing it correctly, there was no problem (with his hearing). He just listened, and if he didn't want to hear any further, he'd wave his hand, and then you'd shut it off, put another one on.

17.

He would listen to the record whenever there were quite a few records to be played for him. He would sit at the phonograph with the horn to his ear and the book in front of him and he would write his comments in the book, and you had nothing to do with that. He would close the book, raise his hand, and downstairs he would go.

Q: You also mentioned that you did wear tests.

A: Yes, wear tests, in the back of the building. Way in the back of the building. On the same floor... You played a record on this phonograph for so many times, maybe a hundred times, and then you would show the wear test, if any. The other one might have gone two hundred times...The same thing over and over.

Q: Which performers did you meet, or that really made an impression on you?

A: Oh, gee, don't ask me that question. When I was young, it didn't make any difference. I like who came and who went. Nobody sticks out in my mind as to who came. By name, I might remember a person like Anna Case, the singer, who made a special effort, at Mr. Edison's invitation, to come out to the Edison Laboratory and show her how her records were played, or what you would call the schedule that it would go through. She's the only one that I remember. There were so many people who came, and their voices were played on the wax while they sat there and listened.

Q: And you probably weren't introduced to every one that came in.

A: No. Sometimes they went directly to the Library, which was Mr. Edison's office, and he himself would bring them up on the elevator. It was not an elevator like you have today; this one was for freight, which was at the end of the building.

Q: Did you like working for Mr. Edison?

A: Yes, he was a very nice gentleman. He didn't have much to say. He wasn't very talkative.

He didn't joke when I was doing the records. If somebody came in when he was listening to a record, he'd look up and he'd put his hand up, and you stood by until he got through and then he'd talk to you.

Club And Society News

The Association for Recorded Sound Collections had a successful conference this past June 1, 2 & 3 in Kansas City. As usual, a wide variety of topics was presented, and those of us who were new to K.C. enjoyed its architecture, fine food, and hospitality. A new audio restoration system invented by England's Cambridge University using digital processing was demonstrated, and we predict much more will be heard of this system as it is further developed for commercial distribution. The demonstration tape we heard was truly astonishing.

Don't forget the Michigan Antique Phonograph Society's annual Phonovention, held this year on August 11 and 12 at the Holiday Inn in Dearborn. For more information, contact Pat Wagner, 124 Manor Drive, Middleville, MI 49333.

IN REVIEW

A Collector's Guide to Edison Diamond Disc Records by George A. Copeland. Did you ever hear a Diamond Disc record which looked to be in excellent condition but played with an excessive amount of surface noise? George Copeland has spent several years studying the ins and outs of Diamond Discs and has discovered that the manufacturing process was constantly changing. He has learned the secrets of the various core properties, different surface properties, which cores and which surfaces are more susceptible to moisture problems, which surfaces had two coats of varnish and which had four, which pressings had surfaces pressed separately from the core and which were pressed directly onto the core, which pressings to avoid and which to acquire, how to tell a noisy surface when it looks smooth, etc., etc.

Knowing which year a particular recording was pressed is also helpful, but is not as simple a matter as it might seem. George cites a 1916 recording with 1925 labels which was actually pressed in 1929! To assist in this, he has discovered two manufacturer's dating codes which were used on many records.

The booklet of 28 pages takes us chronologically through the various stages of manufacture, keyed to subtle changes such as label designs, edge numbers, gripper marks, surface characteristics and, yes, even smell! There is also a section devoted to the long playing Diamond Disc. While the book may give more data than some collectors feel they need, it will assist those interested in acquiring the best possible pressings with all the necessary information they need. Its only drawback is that it lacks illustrations, and there are cases where a picture would make the text easier to understand. The book is available from the author whose ad appears elsewhere in this issue.

The Complete Entertainment Discography by Brian Rust and Allen Debus has reappeared in a new edition some sixteen years after the original version.

The book attempts to be a directory of all known recordings by stage, screen and radio personalities from 1897 to 1942, and the new edition does a far better job of it than the original. Here, under one cover, are listed such diverse entertainers as Blanche Ring, Bing Crosby, De Wolf Hopper, Kate Smith, Jones & Hare, Frank Sinatra, Chauncey Olcott, Nora Bayes, The Ink Spots, and many, many more.

Indexed in the traditional Rust form, the recordings are listed by session location, date, matrix number, title and release number. Frequently there is also a brief biographical sketch of the artist. I couldn't guess how many artists are listed, but there must be at least a couple of hundred in nearly 800 pages. There are many new artists listed, as well as a few deletions (principally composers). Collectors of earlier records will be pleased to note that Sam Ash, Will F. Denny, Morton Harvey and James McCool are now included, and many of the more popular artists who made records, such as Vaughn de Leath or Maurice Chevalier, have had their discographies significantly expanded.

However, the book has several flaws, some of which are quite minor. In some cases one matrix number is shown for both Columbia discs and cylinders (clearly

a disc and a cylinder could not be pressed from the same stamper!); the print on some pages is terrible, caused not by the publishers but by inferior originals supplied to them; errors, such as the obvious mis-dating of the George Jessel Banners, are minor and infrequent; the cost is exorbitant (many collectors who added corrections and additions to the original edition can not afford \$85-95 for the new version. And make no mistake about it: it is clearly the private collectors who make substantial contributions to books of this type).

A large number of records I would have expected to see are absent. I quickly discovered that Flo Bert's Gennetts were missing; three U.S. issues by Lucienne Boyer and eighteen by Stanley Holloway for Columbia, as well as one Maurice Farkoa Victor (all easily identified), are not to be found; and at least twenty sides by the Happiness Boys are absent. But the most outrageous oversight is the some 28 issues in the U.S. by Harry Lauder...one of the easiest of all entertainers to document!

In my mind, however, the biggest flaw is the lack of a clear cut definition as to just what constitutes an "entertainer" worthy of inclusion. (In fact, the exact same introductory page, with some whited-out changes, appears in this new edition as was used 16 years ago!) "Minstrel pioneers, the vaudevillians, the film stars and radio personalities" is such a broad umbrella that virtually hundreds of additional recording artists could somehow qualify. Instead, not even the obvious entertainers are all included. A West Coast reader was shocked to learn that Bea Wain is excluded. Several performers who had substantial careers in vaudeville are absent. Rudy Vallee, who had an enormous career in radio (and to a lesser extent on Broadway and in films) is dismissed because his dance band discography appears in another Rust book. And where does the British dance band vocalist Al Bowlly fit into this definition? Many U.S. collectors, while admiring Bowlly's work, are astounded to learn he rates nearly 37 pages in this book! I would feel much more positive if the authors could agree on concrete guidelines for eligibility.

Aside from its flaws and drawbacks, the C.E.D. is an important work and a valuable adjunct to a collection of early recordings. Many pioneer recording artists are included, and it is a resource you'll turn to often. If the cost is a negative factor, perhaps you could convince your library to order it for their reference room. The Complete Entertainment Discography is published by Da Capo Press, Inc., 233 Spring Street, New York, NY 10013.

The Edison Phonograph Monthly, Volume XII (1914) published by Wendell Moore. Here's another of those marvelous reprints of the Edison house organ which have become so popular with collectors. The current volume represents the first full year of full-scale Diamond Disc production, and it's evident that the new line of machines is being pushed heavily. For this reason, Edison disc fans who have not been interested in previous years of the E.P.M. because they dealt with cylinders will find the 1914 edition fascinating. There are many promotional and sales plans discussed for the disc; there is a full page of questions and answers pertaining to the belt drive A-60 and A-80 models; and there are many wonderful photographs of disc machines—predominantly seen in dealers' windows and showrooms, such as at the elegant 5th Avenue shop (complete with "Concert Chamber") in New York City.

Is the cylinder dead? Not by a long shot! There are several new marketing ideas for cylinder products, indicating that Edison realized from the beginning the

two lines would appeal to two different classes of buyers. Blue Amberol production seems to be on a roll, with far more new cylinders than discs being offered. Several new artists are being promoted for the cylinder line, and here, buried in the May issue, is a photo and announcement of Irving Kaufman's very first record. Little could they have guessed that he would go on to become one of the most prolific recording artists of the 1920s.

At first I was puzzled as to why 1914 seems to plug disc machines and cylinder records so heavily, but it does make sense. The disc line was fairly new, so there wasn't much sense in promoting the records until the public had acquired the machines to play them. (Remember that Edison Diamond Discs couldn't be played on standard Victor or Columbia machines of the day.) Therefore, sell disc machines. The cylinder line, on the other hand, was already in place. Several million cylinder phonographs were already in the hands of owners who weren't likely to convert to the Edison disc system. Therefore, take advantage of the market and sell records to them.

This Edison Phonograph Monthly has 268 pages and is as chock-full of interesting reading and illustrations as previous editions. For price and availability contact: Wendell Moore, 3085 W. Hwy. 89-A, Sedona, AZ 96336.

From Fife and Drum... - To commemorate the 190th birthday of the United States Marine Band, a recording was issued recently with the sounds of the band spanning nearly 100 years and nine conductors. The repertoire ranges from the opening 1890 Columbia cylinder of "Washington Post March" to ragtime, grand opera, other Sousa marches, Franz von Suppe, the Marines' Hymn, and eventually back to a 1988 "Washington Post March." There are just six pre-1930 selections: two Columbia cylinders, three acoustic Victors, and one Orthophonic Victor. To record collectors, the obvious omission is one of the Edison Diamond Discs, which could very easily have been substituted for the "Klar zum Gefecht" Victor. However, the inclusion of "Crazy Bone Rag" almost makes up for this oversight.

There are no examples of the band from the 30's or 40's, so the remainder of the collection is made up of relatively "modern" recordings, including a 1954 radio broadcast. The recording (tape or CD) is a fine tribute to the band, and is an interesting concept, considering it is undoubtedly the world's oldest existing recording organization. There are 15 selections in all plus a greeting by President Reagan in his best "I don't know what this is, but I'll read it anyway" style.

Now here's the rub: you can't buy this collection, but we have been asked to provide the following acquisition data:

"Marine Band recordings are produced for public affairs use and are distributed free of charge to radio stations, libraries, and educational institutions. Because appropriated funds are used in the production of these recordings, they may not be distributed solely for personal use. Representatives of groups listed above may have their radio stations, libraries, and educational institutions added to the Marine Band recording mailing list by sending their name, title, and address of the institution and their choice of recording format (compact disc or cassette) to:

Head, Marine Band Branch
Division of Public Affairs (PAB)
Headquarters, U.S. Marine Corps
Washington, D.C. 20380-0001"

If your local library has a record collection, they will surely be pleased to add From Fife and Drum..., especially considering the price!

NEWS RELEASE

U.S. DEPARTMENT OF THE INTERIOR

NATIONAL PARK SERVICE

VISIT THOMAS EDISON'S "INVENTION FACTORY"
AND HOME THIS SUMMER

Tours of Thomas Alva Edison's research laboratory and Glenmont, his 23-room Victorian mansion, will be offered Wednesday through Sunday through August 27 at the Edison National Historic Site in West Orange, New Jersey.

A visit begins at the laboratory Visitor Center on Main Street where exhibits and films provide an introduction to the Edison story. The building is open daily 9:00 A.M. to 5:00 P.M.

The laboratory experience includes a visit to the original chemistry laboratory, machine shop, library, and "Black Maria" movie studio as well as demonstrations of early Edison phonographs from the turn of the century. The Park Ranger guided tours last 60 minutes and are scheduled from 9:30 to 3:30.

Edison's residential estate, Glenmont, is located one-half mile from the laboratory in Llewellyn Park, this country's first private residential community. A pass for access to Glenmont must be obtained at the laboratory complex. Guided tours are offered on a regular schedule from 11:00 A.M. until 5:00 P.M. on a first come first served basis.

Edison National Historic Site is located on Main Street and Lakeside Avenue, West Orange, N.J. Admission, good for both the labs and Glenmont, is \$2.00 for ages 17 to 61, with no charges for children or senior citizens. Advanced reservations are required for groups of 10 or more. For further information or directions call (201) 736-5050.



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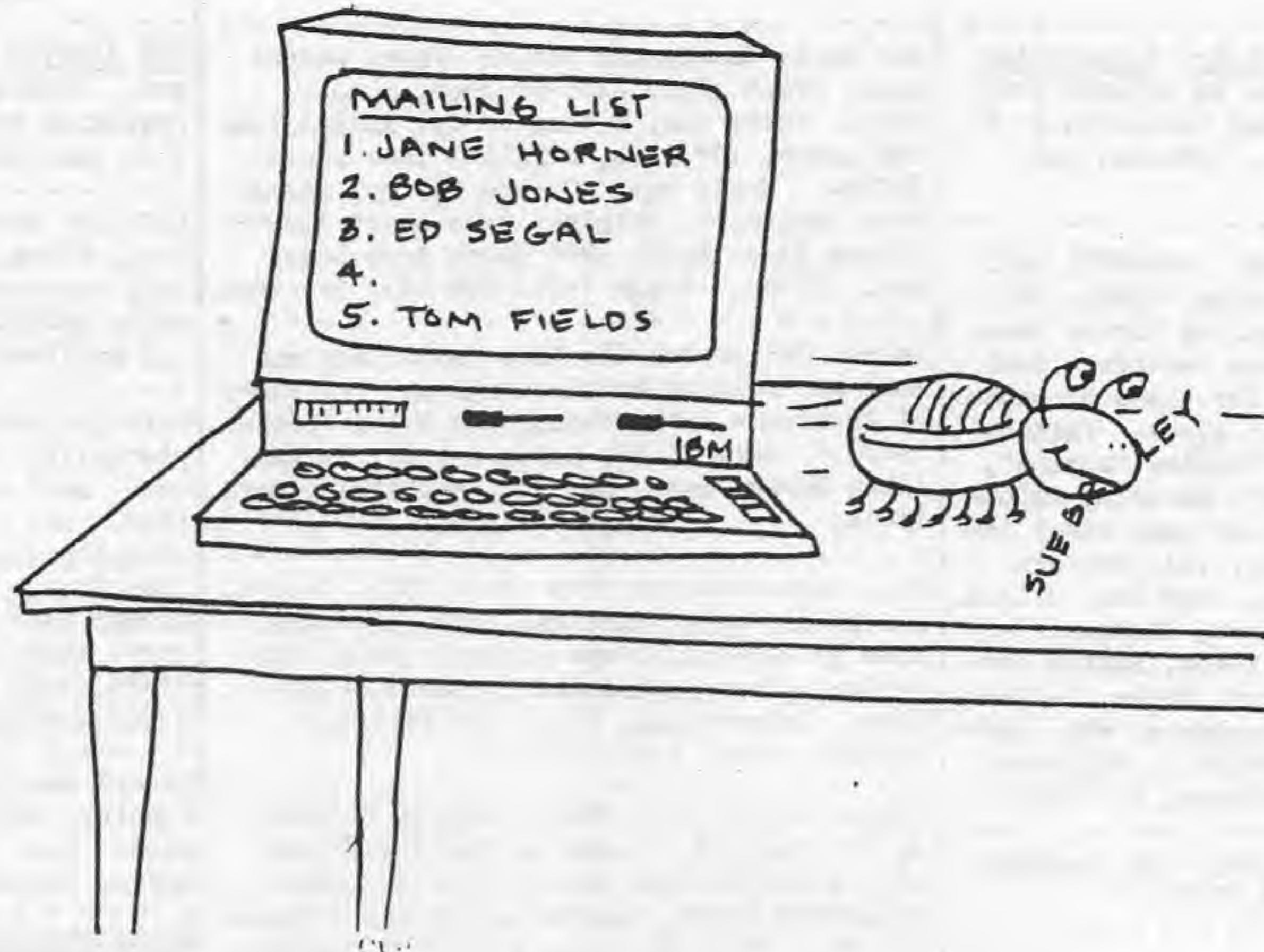
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If you didn't bid on my March 1989 auction, I may no longer have your name and address.

If you would like to receive, or continue to receive a most unique and comprehensive record auction list, send me your name and address. Stamps are not required, but would be appreciated.

My next auction will be superexcellent. It will have Diamond Discs, mostly late material, and very scarce. There will be dance bands, operatics, and some very hard to find artists, such as Noble Sissle, Phil Napoleon, Harry Reiser, Golden Gate Orch, and the very elusive Murry Kellner Orch. In the area of 78s It will have a large group of never before offered jazz from the 20s and 30s, plus many personality records. Also early, and I mean early LPs(1930s). An outstanding group of cylinders, Many great songs bands, and ethnic material. These cylinders are only comparable to what I usually offer. The list will have a large assortment of early record catalogs, plus many phonograph related collectibles. There will also be plenty of ordinary stuff like "Let Us Not Forget", "Greetings From The Bunch At Orange", Politicals, 5000 series, Concert and standard size pink and black Lamberts, Vogue Picture records, Berliners, etc.

If I'm able to get through sorting and grading this superb collection, I'll have an auction prepared for early fall.

Send your name and address, and be assured of getting the list.

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Our First Quality Reprint in Several Years!!

The extremely rare and early trade magazine The Phonoscope is almost impossible to obtain today, but it's a goldmine for pre-1900 phonograph and record information. We have obtained and reprinted the January 1899 issue for our patrons and are pleased to announce it at this time. Among the highlights of this issue:

- Full page ads for Bettini, Polyphone, Reed & Dawson, Columbia, etc.
- A Phonograph Swindle (how a "stylish couple" made thousands selling phony Edison Agencies abroad!)
- A photo and original poem by Cal Stewart
- A Newark, N.J. concert by phonograph artists
- Photo of Estella Mann before recording horns
- Trade notes, legal notices, new records, machine illustrations, etc., etc.

20 large-sized pages packed with fascinating material; a faithful reprint printed on quality paper.

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